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THE CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE

BY

BERNHARD BERENSON

Author of "Venetian Painters of the Renaissance," "Lotto: An Essay in Criticism," etc.

La Donna Velata.

From the Painting by Raphael in the Pitti Gallery at Florence.

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SECOND EDITION, REVISED AND ENLARGED

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PREFACE TO SECOND EDITION

Twelve years and more have passed since this book first went to the press. At that time the painters of Central Italy still lay under the hard ban of Academic judgment, and Messrs. Crowe and Cavalcaselle's sawdusty appreciations. It is different now. Book after book has appeared on Sienese art, not only in English but in German and French. Even Umbrian painting is being studied for its own wild-herb taste, and not merely in its Florentine phases, as in Signorelli and Perugino.

I venture, therefore, in this edition, to insert lists of works by painters not mentioned in the first. They would have frightened the student, even if I had then been prepared to publish them. I was not. Of some I knew enough to feel sure that much more must be ascertained before one had anything like an adequate notion of their character and activity. Of others I had not even heard. Most of them, it is true, had been treated by Crowe and Cavalcaselle, but so briefly or so vaguely as to attract no interest.

To take them in alphabetical order: Alegretto Nuzi was known by half a dozen works, and his derivation from Bernardo Daddi, which has since been noticed by several students independently, had not occurred to any one. Andrea de Licio had never been heard of, and his painted fairy tales at Atri were unknown. Antoniazzo was a mere name. Mr. Everett has repaired the fault in the *American Journal of Archæology*. Bartolo di Fredi, neglected as all the Sienese after the Lorenzetti, is still almost unknown and quite unappreciated. He was probably the most creative and determining personality in Sienese painting, between Lippo Memmi and Sassetta. Bartolommeo della Gatta is still a shadowy figure. So is Caporali, who may turn out a more charming Bonfigli. Cozzarelli had not been properly distinguished from his master and model, Matteo di Giovanni. Fei, Giovanni di Paolo, Sassetta, and Vanni were as remote as Kunchinjunga. Mr. F. M. Perkins has resuscitated Vanni in the *Burlington Magazine*, and there also I printed something on Sassetta. At Fei and Giovanni di Paolo—the whimsical, absurd, frequently incredible, but always entertaining Giovanni di Paolo—Mr. Perkins and I have tinkered away together. Giovanni Francesco da Rimini—an Umbrian, despite his birth—was a discovery of

Dr. Ricci, and the student can look him up in the files of the Milanese *Rassegna d'Arte*. Girolamo di Benvenuto was and remains annoyingly like his father and master, Benvenuto di Giovanni. Girolamo di Giovanni da Camerino I have sketched in the *Rassegna*. Lorenzo Salimbeni I had hoped to know better, but he remains the author of the Urbino frescoes and little else. Matteo da Gualdo used to be mixed up with Girolamo di Giovanni da Camerino. His outlines are not yet fixed. I am inclined to believe that toward the end of his career he refined and grew exquisite under Benozzo's influence. Matteo da Viterbo was rediscovered by Eugène Müntz, and deserves a place with the Lorenzetti. Mezzastris was confused with his fellow-pupil Niccolò da Foligno. Nelli was and remains an idiot, but as I mention him in my text, I had better insert a list of his paintings. Finally, I wish I had more to say about Scaletti of Faenza. He is one of the most fascinating artists of the Quattrocento, a love-child of Ercole Roberti and Botticelli. I propose him as a splendid subject of research for younger men.

Apart from names of fellow-students already mentioned, I recall especially two to whom I am seriously indebted, Prof. B. Feliciangeli of Camerino and Rome, for communications pub-

lished and unpublished regarding Boccatis ; and my countryman, the well-known critic, Mr. F. Mason Perkins, for hints and monitions about Sienese as well as Umbrian painting.

Other students may have anticipated the publication of this or that result at which I have arrived in the course of the last twenty years. I am delighted that they have, for it proves that our studies have a scientific basis. But I pray these colleagues to forgive me if I have not taken the time and the trouble to keep a double entry of our agreements.

B. B.

Bryn Mawr, Pa.
Dec., 1908.

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THE CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE.

The consistent pursuit of the Florentine painters was form and movement; of the Venetians, splendour and harmony of colour: what did the Central Italians contribute to the magic of Renaissance art? Rarely does colour penetrate the senses and warm the heart more quickly than in certain frescoes or panels of Simone Martini or Gentile da Fabriano, of Perugino or Raphael. Yet even these great masters could be at times indifferent, or, indeed, harsh, while their inferiors owe slight merit as colourists. Seldom have problems of form and movement been better solved than by Signorelli; but he had few, if any, followers. It is not with the magicians in colour and the creators in form that the Central Italian Painters, as a school, hold high rank.

What is it, then, that gives them their place not only with the greatest, but with the most popular names in art? Our present quest, if successful, will yield an answer.

I.

Every time we see an object we carry away in our memory some shadow of its shape and colour. This ghost of animate or inanimate things, passing under the name of "visual image," haunts different minds in different degrees. Some people scarcely recognise its presence, although they know it exists; others can at will conjure up shadows so defined that they, in their turn, evoke emotions after their kind, and tinged with the poignancy of the feelings aroused by the objects themselves; still others need only shut their eyes to see absent shapes with the vividness and warmth of direct retinal impressions. Strictly speaking, each person varies from every other in the richness of his visual images, but for our purpose it suffices to distribute all people into the three classes we have just defined. Of the first, we say that they visualise badly, or not

at all, of the second, that they visualise fairly; of the third, that they visualise perfectly.

The course of art would probably have been a very different one if people had never visualised at all, or had always visualised perfectly. Had we no faculty whatever for calling up the shapes of things, it might never have given us pleasure to see mere reproductions of them. Why should it? Nor should we be any more likely to care for mere reproductions if we had within ourselves the faculty of calling up at will perfect visual images. But most of us belong to the second class—those who have a moderate power of visualising. When objects are named, some image of them looms up in our minds. It is, however, apt to be so vague, so elusive, that it tantalises rather than satisfies. After a vain effort to fix the image of an absent friend, the crudest manual reproduction may be pounced upon with pleasure, and a photograph seem the friend himself; for almost anything may be more complete and more vivid than our indwelling picture of him.

All this would be different if we visualised perfectly. At the mention of a friend's name

we should see him almost as if he were present —nay, more—as we have seen him at a hundred significant moments. Not one, but a thousand sweet shades of himself hover past, each greeting us as our friend; and at will, as mood inspires, we fix upon this or that as his best and faithfullest lieutenant in our affection. Should we still care for the mere reproduction of his likeness? Granting that the reproduction, as such, were perfect, it would be one, and only one, moment in the flux of his life. Any other instant would represent him perhaps equally well. But does the single moment represent him at all? Even the single images we have of him each take colour and warmth from the others. The mere reproduction of our friend would hardly please us, because it could convey one only of his manifold aspects, an aspect which, even then, would be inferior to any one single image of him in our own minds. The pleasure in mere likeness is, in fact, the outcome of a feeble power of visualising, and but for this might never have been known.

Now conceive of an art that could have had

no purpose in helping out our actual visualising, each one of our images being perfect. What could such an art have done to please us through the channel of our eyes? It still would have had two broad domains, one of which we shall call Illustration, and the other Decoration. Both terms need explanation, if not apology. By Decoration I mean all those elements in a work of art which appeal directly to the senses, such as Colour and Tone; or directly stimulate ideated sensations, such as, for instance, Form and Movement. The word has never deliberately been used in quite so wide a sense; indeed, it is one of the vaguest and least hedged-in terms of our language; but as the tendency for some time past has been to make it designate all in a work of art that is not merely expressive, or academic, or dexterous, we shall not be imposing upon it too hard a burden if we make it convey the full meaning I have given it.

A definition of Illustration now follows as a matter of course: it is all that which, in a work of art, is not Decorative. But this definition is too negative, too verbal, to satisfy. We must

make it more concrete. The current use of the word is at once too comprehensive, and, as I shall try to show, too narrow, Raphael's illustrations to the Bible in the *loggia* of the Vatican cannot be illustrations in the same sense as are the photographic views which commonly embellish magazine articles on travel. We all feel the difference; but in what does it really consist? The answer will appear if we stop to consider what each does for us. The view being a mere reproduction, we regard it as a fact, and not as art at all. It may give pleasure, but only to such as crave either for knowledge, or for greater precision of visual imagery. Raphael's frescoes reproduce nothing which was ever seen in that precise form in the world about us, either by himself or by anyone else. They convey no information. But do they also do nothing for our visualising? On the contrary, they stock our minds with images. Images of what—of scenes that never took place? Just so. But surely these are not the visual images we spoke of a little while ago, which we agreed were but shadows in the mind of things actually seen? What then are they?

Ultimately they also are shadows of things actually seen, but combined, blended, and composed in the artist's mind under the spell of the Bible narrative. The process which went on in Raphael's brain takes place in all of us who visualise with any ease. Every word tends to evoke an image, and as we read we are accompanied by an ever unfolding scroll of vague and evanescent shapes—blendings and fusings of the shadows dwelling within—which correspond to the sense of the phrases. Even if this panorama in our own minds lacked nothing in distinctness, we still should get a certain pleasure from the images conjured up by the same words in another mind; not, as in the case of very poor visualisers, because we longed for greater precision of imagery, but simply for the reason that the imaginary picture can never be quite the same in any two minds. And what if another mind is stocked with shadows of shapes in themselves superior to those of our individual world; what if that mind also possesses a more effective power of fusing and blending these images, already more attractive than ours? Let that person read the Old Testa-

ment, or contemplate anything that can possibly have its graphic counterpart, and pictures will troop past his mental vision which, could we but see them, would reveal higher conceptions and deeper meanings than we ourselves had found, would thrill us with the contagious presence of an imagination—here and at the moment, at least—richer, warmer, and completer than our own.

But how does a mental picture like this become a work of art? The answer would seem simple enough: before the mental image becomes a work of art it must be copied exactly in marble or on canvas. But *is* that really all? Most people would unhesitatingly say yes. They would define art as the faithful reproduction of things in themselves beautiful, or of the fused and blended images of such things. The old talk of the ideal, the new talk of the temperament, Aristotle and Zola, nestle comfortably in this basket. And the common difficulty, the difference between a photograph and such a work of art as, for example, a portrait by Watts, most people would explain by saying that the one reproduces a single image of a person, the

other reproduces a composite formed by a mind of exceptional power. And thus great art would be defined not as the blind imitation of nature, but as the reproduction of the visual images haunting great minds.

There are some people, however, who would not rest happy in this definition. Mere reproduction, they would say, is not art, no matter how beautiful and exalted the object reproduced. The pleasure this gives, they would add, is not artistic, but æsthetic in a more general sense, or perhaps only intellectual; and they would insist on making a difference between a thing in itself beautiful (or a beautiful mental picture) on the one hand, and a work of art on the other. They would insist also on distinguishing between the terms "æsthetic" and "artistic," allowing the meaning of the first to include the second, but confining "artistic" to designate that pleasure only which is derived from a conscious appreciation of the quality that makes the difference between objects, or mental images—in themselves beautiful—and works of art having the qualities which I have called Decorative. They would not deny that a

work of art might gain from the character of the object, or of the mental image reproduced, but they would uphold that its specific value as Art was perfectly distinct from, and but slightly dependent upon, the value of the original. They would go even farther and say that the work of art, as such, had comparatively little to gain from the attractiveness of the object represented, but that the artist could enhance and glorify almost any object that lent itself to his treatment. Mere reproductions of things, no matter how exalted in themselves, no matter whether of objects in actual existence, or of the sublimest visions of the sublimest imaginations, they would speak of as "Literature"—and I, disagreeing with them only in phrase, as Illustration.

At last we have the definition we have been seeking. Illustration is everything which in a work of art appeals to us, not for any intrinsic quality, as of colour or form or composition, contained in the work of art itself, but for the value the thing represented has elsewhere, whether in the world outside, or in the mind within. If a work of art have no intrinsic value

whatever, or if we fail to perceive it, for us it is nothing but an Illustration, and it does not matter whether it be drawn, engraved, or coloured on sheets of paper, or painted on a panel or wall. Raphael and Michelangelo, Leonardo and Giorgione, if we perceive in them no qualities except such as, in the realms of actual or ideal things, belong to the images set down in their paintings, are as much mere Illustrators as the hacks who furnish designs for the popular press. In the domain of Illustration, there are, it is true, whole universes of difference between the illustrations of the great men just named and the illustrations of the nameless folk of today, but from this point of view they are all mere Illustrators.

"Illustration," as I shall employ the word, is then somewhat narrower, and, at the same time, considerably wider a term than the current use, which confines it to art as subordinated to letterpress. It will exclude mere reproduction of single perceptions of objects, too formless to give pleasure to any but the quite uncultivated, for whom simple recognition is already a delight. It will comprise, on the other

hand, the mere reproduction of all those visual images, no matter how elaborate and significant, and no matter in what shapes they are cast, of which the form has no intrinsic merit of its own that we more or less consciously perceive.

II.

Now it is no academic reason which has led me, at the opening of a small book on the Central Italian Painters, to speak of visual images, and to distinguish clearly in the work of art between Decoration and Illustration. It is a steep short-cut—would we had had the leisure to build a broad, gently climbing highway!—which, once bravely over, places us where we shall understand a great deal that otherwise would have for ever puzzled and perplexed us.

What more perplexing, for example, than the veerings of fashion, or even of taste? It makes scornful sceptics of most, and forces upon the few who still believe, the alternative of silence or paradox. *De gustibus non est disputandum* is a maxim no less maintained now than in more barbarous ages. It is true, politeness forbids pushing too far a discussion on

matters of taste; but if such questions were of enough consequence to compel attention, and if we could communicate our views without fear of offending, is it so certain that we should arrive at no conclusions? I think not. Fortunately it is not our business here and now to make the perilous attempt. But one thing, at least, must be made clear at once. It is this. The question of preference in art is not at all the same that it is in life. Life makes different demands from generation to generation, from decade to decade, from year to year, nay, from day to day, and hour to hour. Our attention is stretched with the utmost interest toward those things that will help us to satisfy these demands, and with admiration toward those of our fellows who, without crowding or hindering us, have perfectly satisfied them. As the demands, so the objects of our desire and our admiration vary. And as the objects of desire and admiration are altered, so will the subject-matter of the arts change. It cannot be otherwise. But depth of conception and attractiveness of ideal are, as we have seen, all that the greater number of even cultivated

people care for in the arts; and this being so, art must either present the current conceptions and ideals, or fail of a result in which even a restricted public will take an interest. Now the fluctuation of the ideal can affect those elements only in the work of art in which the ideal can be obviously manifest—in the Illustrative part. But this, as we have agreed, is far from being the whole, or even the more essential factor in art. There remain all the Decorative elements which mere change in ideal can not touch, for the good reason that the ideal can be adequately presented without them. All, therefore, in the work of art which distinguishes it from the mere mental image, all the Decorative elements, the more essential elements, as I believe, are above the revolutions of fashion and taste. Ages may arise which lack even the few who in better periods have a feeling for Art as distinct from Illustration or dexterity, and they are ages of bad taste—not of different taste. Some may prefer Guido Reni to Botticelli, the Caracci to Giorgione, and Bouguereau to Puvis de Chavannes, but let them not fancy that their preference rests on artistic grounds. The truth is that

the elements essential to a painting as a work of art are beyond their perception, and that they look in a picture for nothing but a representation of something that would please them in actual life, or perhaps for the exhibition of a kind of skill that they happen to appreciate. (There are a thousand standards whereby one's tastes in matters of actual life may be judged, but as none of them are purely artistic, they are not my concern just here.)

Thus our rough division of the elements that constitute the work of art and divide it into two classes, the one Illustrative and the other Decorative, has already been of service. It has enabled us to distinguish what is subject to change and fashion from what is permanent in the work of art. The Decorative elements, the intrinsic values, are as perdurable as the psychic processes themselves, which, as we have reason to believe, vary only in degree from age to age, but in kind remain the same through all times. But Illustration changes from epoch to epoch with the contents of the mind, the visual part of which it reproduces, and it is as varied as are races and individuals.

It follows then as a clear conclusion that a

phase of art which contains few if any except Illustrative elements will tend to pass away with the ideals it reproduces; also, that if we do not perceive the Decorative factors in the work of art (which yet may exist there in spite of our incapacity) we shall cease caring for it the moment we are tired of the phase of life or feeling or thought which it embodies.

III.

And now, for the present at all events, we can cease from abstractions and definitions, and turn in earnest to the Central Italian Painters. They were, as we agreed at the outset, not always enchanting in colour, and seldom great in form, yet one or another branch of their school has ever retained the attention, I will not say of the most artistic, but certainly of the most cultivated public. We shall now understand the reason. The Central Italian Painters were not only among the profoundest and grandest, but among the most pleasing and winning Illustrators that we Europeans ever have had. They saw and reproduced visions which have embodied the

aspirations, the ideals, of two distinct epochs. Of these epochs, the first, the Middle Age, is so far behind us that to most of us its desires and ideals are no longer comprehensible, and the art which embodies them, losing for all but a few whatever glamour and spell it once had as Illustration, has faded into the dulness of documents recording dead things. But in the other epoch we are living still, and the forms which first expressed its cravings and aspirations answer as well to-day as when they were conceived in the mind of Raphael, four hundred years ago.

We shall begin with that school of Central Italian painting which illustrates the Middle Ages. The practice in Italy of the graphic arts had probably never been interrupted since the early days of their origin, and it would be a tedious task to pursue their course throughout its whole length, now stagnating, then dwindling, and finally almost disappearing, until they gushed forth again, fed by vigorous unsearched springs. Was it Etrurian genius reviving? Was it wafted over seas from Byzantium, or did it come from over the mount-

ains, from the smiling fields of France? Let historians find answers to these fascinating questions. For our interest lies not in the origin, but in the enjoyment of the work of art, and for enjoyment it is enough to know that painting as an art was flowering toward the end of the thirteenth century within the walls of "soft Siena," then, as always, sorceress and queen among Italian cities.

The first flower of this new growth, the flower from whose seed all Sienese art sprung, was Duccio di Buoninsegna. For this reason, and because he was so typical of his time and school, and anticipated so much that was characteristic of all Central Italian Painters—for all these considerations, we must dwell on him at some length.

All that the Mediæval mind demanded of a painter, Duccio perfectly fulfilled. It was the chief business of the Mediæval artist to re-write the stories of the Saviour, and of His immaculate Mother, in pictographs so elaborate that even the most unlettered could read them. At the same time these pictographs were intended to be offered up as a sacrifice,

along with all the rest of the furnishing and actual decoration of God's holy house, and for this they were to be as resplendent as gold and skill could make them. In the hands of a man of genius the pictograph could transform itself into great Illustration, and the sacrifice into great Decoration. Did they suffer this change at the hands of Duccio?

Let us look for answer at the paintings on the reredos that once enclosed with splendour the altar of as proud a temple as Christendom could show. Now it moulders away in the museum outside the Cathedral of Siena, without interest for men, and consequently no longer a fit sacrifice to God. Their metallic lustre, the green and gold, give to these panels such an aspect of subdued sumptuousness as we expect not from paintings, but from bronze reliefs—from Ghiberti's "Gates of Paradise." For the person who approaches them with all his theories safely put to sleep, and his mind on the alert for the distinguishing notes in what he is about to perceive, there is a glamour compounded of sensuous appeal and spiritual association in the first flash of this

mysterious work. It is like the binding of some priceless illuminated manuscript, inlaid with ivory, adorned with gold, and set with precious stones. As you look closer, it is as if you had turned the covers of a book wherein you behold a series of splendid Illustrations. The long-familiar stories are here retold with a simplicity, a clearness, and a completeness that, alongside of the blurred images these tales usually evoked, must have seemed to most of Duccio's contemporaries like the buoyant sparkle of the morning after groping dark. And not this alone: Duccio did not merely furnish the best attainable pictographs. He gave the stories he told all the value that he, as a man of genius, felt in them; he lifted his spectators to his own level of perception.

Let us glance at a few of these scenes. In a palace at the end of two rows of pondering, thought-vexed greybeards, sits a majestic boy. On the left a woman and an old man entering lift up their hands in amazement and reproach. Never has the story of "Christ among the Doctors" found a fitter illustration. Not a figure too much; nothing trivial, yet not a touch

to lift it beyond human sympathy. Attitude, gesture, and expression can do no more for the theme.

Another scene: Christ addresses His disciples before He bends to wash their feet. He sits facing them, hieratic, majestic, and they look as if, though they have known Him long, for the first time He is now revealed to them. Fervour of ecstatic credence, the pathetic yearning to lift one's self up, to comprehend, to make one's own the good manifested for too brief a moment, have perhaps never again been so convincingly rendered. Expression—and be it noted, individual expression, for here are different ages and different temperaments—has never been a more obedient handmaid of the gift for sublime interpretation.

In the next panel we see the disciples looking on while Christ washes Peter's feet. Consternation, almost horror, is on their faces, and incredulity withal, as if they can not believe the evidence of their eyes. Christ is all pity and humility. Peter holds his hand to his head as if to make sure of his own identity.

It would be easy to fill the rest of this little

book with descriptions of the scarcely surpassable triumphs of interpretation and expression to be met with in this one reredos of Duccio's. But one or two instances more must suffice. We see Christ resplendent now in robes all gold, leaping through the gates of hell to deliver from limbo the patriarchs and prophets. They troop up to the mouth of the black cavern, majestic greybeards, with the yearning expectancy of thousands of years lingering on their faces. Then, on earth, it is Easter Day, and as the light is breaking over the jagged rocks, the three Marys approach the tomb, and start back as they behold its lid swung open and upon it a white-stoled angel, radiant and glorious. I know no more impressive rendering of this most marvellous of all subjects. To the drama of expression and gesture, Duccio adds the drama of light, with all its transfiguring magic. A bronzed purple glow flashes through the thin air, and we feel the vivifying cool of the day-spring.

Expression, then, and interpretation, grandeur of conception, and depth of feeling—the qualities most essential to great Illustration—

Duccio possessed to the utmost, and this implies that he had sufficient control also of form and movement to render his effects. There remain two other requisites without which the art of Illustration limps rather than leaps. These are Grouping and Arrangement. That Duccio possessed both these in addition to his other gifts we shall be persuaded if we look at several more panels of the Sienese reredos.

Let us turn first to a subject which demands dramatic action and many actors—the "Betrayal of Judas." Motionless, in the middle of the foreground, we see the figure of Christ. The slim and supple Judas entwines Him in an embrace, while the lightly clad soldiers lay hands on Him, the guards crowd round Him, and the Pharisee elders at the sight of His face, which betrays no feeling but pity, start back in horrified consternation. Meanwhile, on the left, hot-tempered Peter rushes at a soldier with his knife, and, on the right, the disciples in a crowded flock scurry away, only the most courageous venturing to look back. We have here two masses of men, and in each the action and expression are kept so clear that to mistake them

would imply sheer want of wits. In another panel, representing the "Incredulity of Thomas," Christ, with right arm uplifted, appears baring the wound in His side to the impudent touch of His doubting disciple. These two figures stand out by themselves, and to right and left, more crowded on one side, more scattered on the other, stand the remaining disciples, so arranged that we get the expression on each face.

That Duccio could make us realise space, depth, and distance we must have noticed already while looking at such scenes as the "Marys at the Tomb" or the "Betrayal," but it will not be out of place to add to these a couple of signal instances. First we turn to a bit of *genre* which Duccio has introduced into the midst of all this hieratic solemnity. We see a group of men in the open air huddling about a fire, and bending over with hands outstretched to catch its glow. Peter in the midst is denying Christ, as the serving-maid passes by. While the perspective is far from perfect, we cannot ask for clearer localisation than is here given; the inner court and chambers, the staircase running up

the side of the house, the space where the men are sitting,—all are perfectly detached from one another, and each has ample depth.

Yet another panel, in some ways Duccio's masterpiece—the "Entry into Jerusalem." We are in a garden, and as we look over the low wall to the highroad, we behold Christ followed by His disciples mounting the paved way. Little boys bearing palm branches and sprigs of olive march ahead, roguishly looking back, and meet the crowd streaming through the grand city gate. On the other side of the highroad we see an orchard with people clambering up its high walls and climbing its trees. Beyond are the Temple and the towers of Jerusalem. Not only are we made to realise the space in which all this takes place, but—and this is extraordinary—we are compelled to take a fixed position as spectators of the scene, and thus are not only brought in intimate relation to it, but are obliged to become aware of, to attend to, the space as space.

It is clear then that Duccio could turn the pictographs, which for centuries pious souls had gone on deciphering, into Illustrations that

extracted and presented all the significance sacred story owned, at least in the Mediæval mind. But was he equally successful in giving his visual conceptions an intrinsic value beyond their merit as Illustrations? Are, in Duccio's work, the Decorative elements, all that they must be in order that the skilfully transcribed visual image may be lifted into the realm of real art? This is the enquiry we must now pursue.

On first looking at his reredos, we were struck by the glamour of its subdued refulgence. Touching us as the gold of old mosaics touches us, to which time has added a tinge of bronze, Duccio's panels attune our mood for the enjoyment of whatsoever they may present. This is doubtless direct and intrinsic, and yet it has small value from an artistic standpoint; for the pleasure thus derived rises but little above that which the mere material itself would give. You would get as much and more from old goldsmith's work, from old stuffs, or from old embroideries. The sensation is still too undifferentiated to be of moment in those arts which, like painting, depend but slightly upon materials

in themselves pleasurable. But, as we looked closer at Duccio's pictures, we noticed certain qualities essential to good Illustration, which, as we shall now see, have great Decorative value also. How admirably Duccio makes us realise space, we have observed but now, and we can here forego returning to the subject. That it is a quality, however, too specifically artistic to be required by mere Illustration, the work of most illustrators of our century, whether popular or profound, could prove.

In yet another respect we have already found Duccio eminent,—in his grouping. We have dealt with it hitherto only in so far as it concerned clearness of rendering; but Duccio went farther, and so grouped as to produce effects of mass and line, pleasant to the eye in and by themselves, and pleasantly distributed within the space at his command. In other words, he composed well. A few examples will make my meaning clear. In one or two panels, we have already noted the arrangement for its value as Illustration; we now shall see that it has still greater merit. The "Incredulity of Thomas," would be brought home to us as a

mere historical episode nearly as well if the masses made by the figures were not so rhythmically divided, if a façade of just the right size and shape did not give the entire group the exact background it needed. The expression of Christ and His attitude would have been no different if He did not stand directly under the peak of a pediment, whose height magnifies His own stature, or were not seen against an arched door, which frames Him in, and separates Him from the bystanders, thus making Him more strikingly the centre of attention. Nor, as the mere telling of a tale, would much have been lost if the composition were comprised in a square, instead of being on a panel, that begins, halfway up its height, to slope inward, thus emphasizing those lines of the sloping roof, which have, in their turn, given distinction to the figure of Christ. Even with all this, the sloping lines of the panel might have been continued until they met high above in a peak. But this would have had many unhappy results, among them one most unhappy. The centre of attention, the point at which all the lines tend to converge, would

no longer have been the head of Christ, but a spot high above Him in the pediment. There would have been a conflict between the inclination of our eyes to rest on the spot marked out for them by the tendency of the dominant lines, and the desire of our hearts to dwell in rapt contemplation upon the point of highest spiritual interest, the face of Christ. This picture, then, does much besides telling its story: it is a Composition so subtle in its effects of mass and line that we shall scarcely find its like, —at least outside the works of one other artist, that artist also a Central Italian, and holding the place among the Renaissance masters of that region which Duccio held among those of the Middle Ages—I refer of course to Raphael.

Let it not be believed that I have chosen the one and only instance in which Duccio is a great composer. There is scarcely a painting of his which does not betray a sense no less delicate, if at all, for mass and line and enclosure. Want of space, and the fear of vexing the reader with descriptions which, to be exact, should be couched in the jangling vocabulary of geometry, restrain me from giving many

further examples. But let me refer to one with which we already are familiar, the "Betrayal of Judas." What compactness and dignity are given to the mass in which we find Christ, by the two tufted trees that surmount it! Without them, the group would look dwarfed and heavy. Note that the most important figure here, that of Christ, stands directly under one of these trees, which occupies the middle of the whole composition. See how this tree serves, not only to converge all the lines upon His head, but helps, by being in continuous upward movement with Him, to heighten His figure. And what a glamour of beauty is lent to the scene by the lances and torches of the soldiers —lines that are and are not parallel—an effect so easily attained, yet counting for so much, not only here, but in numerous compositions ranging through art, from the Pompeian "Battle of Alexander" to the "Lancers" of Velasquez!

If Duccio was so sublime in his conceptions, so deep in feeling, so skilful in transcribing them in adequate forms; if, in addition to all these merits as an Illustrator, he can win us

with the material splendour of his surfaces; if he composes as few but Raphael, and can even make us realize space, why have we heard of him so seldom, why is he not as renowned as Giotto, why is he not ranked with the greatest painters? Giotto was but little younger, and there could have been a scarcely perceptible difference between the public of the one and the public of the other. Most of Giotto's paintings now existing were, in fact, executed rather earlier than Duccio's reredos. Is the illustrative part of Giotto's work greater? On the whole, it certainly is not; at times it is decidedly inferior, seldom having Duccio's manifold expressiveness, and delicately shaded feeling. If Giotto, then, was no greater an Illustrator than Duccio, and if his illustrations, as illustrations, correspond no more than Duccio's to topics we crave nowadays to see interpreted in visual form, and if, as interpretation, they are equally remote from our own conception and feeling; if, in short, one is no more than the other a writer of pictorial leaders on the entrancing interests of the hour, why is the one still a living force, while the other has faded to the

shadow of a name? There must exist surely a *viaticum* which bears its possessor to our own hearts, across the wastes of time—some secret that Giotto possessed, and Duccio had never learned.

What is this mysterious life-conserving virtue,—in what does it consist? The answer is brief—*in life itself*. If the artist can cunningly seize upon the spirit of life and emprison it in his paintings, his works, barring material accidents, will live forever. If he contrives to give range to this spirit, to make it leap out, to mingle with and increase the life in our veins, then for as long as we remain humanised beings, he will hold us in his thrall.

I have attempted elsewhere to explain what is this *viaticum*, this quality so essential to the figure arts that, for want of it, when scarcely born, they dwindle away; and to the few short pages of my *Florentine Painters* wherein the question is discussed, I must refer the reader. Here I shall limit myself to saying that, by means of their more subtle Decorative elements, the arts must be life-enhancing—not by their material charm alone, still less by their

attractiveness as Illustrations. This particular life-communicating quality is in the figure arts to be attained by the rendering of form and movement. I prefer to the word "form" to use the expression "tactile values," for form in the figure arts gives us pleasure because it has extracted and presented to us the corporeal and structural significance of objects more quickly and more completely than we—unless, indeed, we also be great artists, or see as they see—could have grasped them by ourselves. This intimate realisation of an object comes to us only when we unconsciously translate our retinal impressions of it into ideated sensations of touch, pressure, and grasp—hence the phrase "tactile values." Correct drawing, fine modelling, subtle light and shade are not final goods. In themselves they have no value whatever, and it does not in the least explain the excellence of a picture to say it is well modelled, well lighted, and well drawn. We esteem these qualities because with them the artist succeeds in conveying tactile values and movement; but to suppose that we love pictures merely because they are well painted, is as if we said that

we like a dinner because it is well cooked, whereas, in fact, we like it only because it *tastes* good. To speak of the drawing, the modelling, the chiaroscuro, as to speak of cookery in the instance of a dinner, is the business of the persons who paint and cook; but we whose privilege it is to enjoy what has been cooked or painted for us—we, I say, must either talk of it in terms of enjoyment and the psychology thereof, or—talk nonsense!

Tactile values and movement, then, are the essential qualities in the figure arts, and no figure-painting is real,—has a value of its own apart from the story it has to tell, the ideal it has to present,—unless it conveys ideated sensations of touch and movement. If I may be pardoned a very childish parable, it is like some one who comes to us with a message. He tells us something we are very eager to know. No matter how we have been rejoiced by his news, no matter how attractive he seems, if he is merely a messenger, it is only of his message that we think. But let him be a man of character and a gentleman, let him be sympathetic, and his message will have been but the happy accident

that has initiated a life-long friendship. And so with a picture; long after, years after we have exhausted its message, if it have tactile values and movement, we are more in love with it than ever, because these qualities, as the attractions in a friend, have the power of directly enhancing life.

And now to return to Duccio. His paintings do not possess these virtues, and therefore have been nearly forgotten, while Giotto's works contain them to a degree so remarkable that even to-day the real lover of art prefers them to all but a very few masterpieces. For Duccio, the human figure was in the first place important as a person in a drama, then as a member in a composition, and only at the last, if at all, as an object whereby to stimulate our ideated feelings of touch and movement. The result is that we admire him profoundly as a pictorial dramatist, as a Christian Sophocles, somewhat astray in the realm of painting; we enjoy his material splendour and his exquisite composition, but rarely if ever do we find him directly life-communicating.

A few instances will prove my point, and I

choose them among subjects which not only lend themselves to specifically pictorial treatment, but even seem to suggest such treatment on Duccio's part. Let us turn again to the now familiar "Incredulity of Thomas." That it appeals to our hearts and minds we were more than convinced when we studied it as Illustration; that it causes the optic muscles and the mental activities directly dependent on them to function delightfully, we found while admiring it as Composition; but there we stop. The figures have not even the effectiveness for evoking sensations of touch and movement that things bodily present possess, and yet art should be *more* evocative than actuality. Look at Thomas. As long as you regard him as a mere shape in a given attitude and with a given action, he probably corresponds to reality more than do your visual images, and you find him pleasant. But once look for something within this shape, and you will be surprised, for you will find not, it is true, a complete lack of tactile values, but only just enough to make the figure pass as a familiar shape and no more. Thomas is draped in the very best way for

enabling one to realise his corporeal and functional significance, but unfortunately—although he is perhaps the best modelled figure in Duccio's entire works—there is not enough under his robe even to persuade one of reality, not to speak of stimulating one's own internal activities; and as for the action, it is scarcely indicated at all. He certainly seems to move, yet the legs have not the slightest existence under the drapery, admirably arranged as it is to indicate the action of the limbs it ought to cover; and the feet, while sufficiently resembling feet, have almost no weight and certainly do not press down on the ground. As a consequence we get none of those ideated sensations of movement and pressure in our own legs and feet—sensations which, when we feel them, not only convince us of the reality of the object that has stimulated them, but give us much of the pleasure of activity with none of its drawbacks and fatigues. If we look at the Christ in this same composition, we find that He does not stand at all; and it is almost as bad with another figure which, for mere shape and attitude has all the qualities of the "Sopho-

cles" of the Lateran. In the panel which represents the "Denial of Peter," we found the story told with the familiarity of *genre*, and even with a touch of humour; yet here again, except for their heads and hands, the figures seem manufactured of tissue paper. None of the bodies suggest resistance to push, they have no weight, they do not settle or press down as they sit, although the artist reproduces well the mere shapes of people in the attitude of sitting and stretching to warm themselves. In the "Washing of the Feet," we see one of the younger disciples half kneeling, half sitting, with his arms stretched down to take off his sandals. Here again, the shape and attitude are well reproduced, and they happen to be such as a great artist would have chosen for the splendid opportunity they afford to render tactile values and movement. But alas! tissue-paper clothes are all we get. Look at the "Miraculous Draught." Three of the disciples have to perfection the facial expression and the attitudes and gestures of people pulling up a heavy weight, but nothing could be flatter and emptier than the figure of just that disciple

who is making the greatest effort. Even the net is scarcely given any weight, and the fish inside neither struggle nor sprawl—are not yet aware that they are in its meshes.

It is a thankless task demonstrating the failings of a great man, and one instance more shall suffice. Again it is a subject which affords unsurpassable opportunities for rendering tactile values and movement,—the "Deposition from the Cross." A more pathetic, a more felt, a more dignified version of this theme does not exist, and Duccio has arranged it as if to go even farther. An elderly disciple, with his foot firmly planted on the ladder, and one arm hooked over the beam of the cross, supports with the other arm the body of Jesus as it falls forward lifeless into His Mother's embrace. Meanwhile, another disciple, kneeling, draws out the nails from Christ's feet while still they are fixed to the cross, and yet another disciple clasps the body about the waist to prevent its falling forward too far. As mere shape, Christ's body is a much finer nude than any Giotto ever painted; nor could the attitudes and gestures of limp helplessness be better expressed: yet

nothing really happens, There are no tactile values; nothing has the weight wherewith to fall; the arms and hands do not really support —and all for a very good reason. The reason is that, even if Duccio felt tactile values and movement, here, at least, he was so pre-occupied with the facial expression that he could not attend to them.

A question suggests itself at this point, which requires at least a brief answer. If, as results from all that we have just now been observing, Duccio either had no feeling for tactile values and movement, or was too busy elsewhere to attend to them, why has he chosen attitudes and actions which seem to suggest an absorbing interest in them? Surely, for mere Illustration, for mere Composition, for mere material charm,—the qualities in which we have found him great—other arrangements of the figures would have done as well; and how does it happen that he has preferred precisely the arrangements which an artist would have chosen whose dominant interest lay in the presentation of directly life-communicating elements?

The answer is, I think, simple. Duccio did

not choose them, but found them ready made, probably the entire compositions, certainly the single figures; for it is, to me at least, inconceivable that a painter who had perhaps no feeling for tactile values and movement, and certainly no interest in rendering them, should have invented motives valuable chiefly as opportunities for modelling and action. Duccio, I repeat, must have found these motives ready and used them, not for what their inventors had valued in them, but for the mere shapes and attitudes as dramatic factors in Illustration.* To him,

* I am not writing a history of art, and I need not here enter into the question of Duccio's origin and education as an artist; but I owe a word to the curious reader. Duccio must have got his training from some Byzantine master, perhaps at Constantinople itself. Whoever and wherever this master was, he must have been imbued with the feelings of that extraordinary revival of antique art which began at Byzantium in the ninth, and lasted on into the thirteenth century. Duccio, properly regarded, is the last of the great artists of antiquity, in contrast to Giotto, who was the first of the moderns. Duccio's motives, types, and attitudes are still the old art-alphabet of Hellas, made cursive and somewhat debased. His old men are the last descendants, in unbroken line, of the Alexandrian philosophers: his angels, of Victories and Genii; his devils, of Silenus. As Giotto compares with Giovanni

then, form and movement—the two most essential elements in the figure arts—had no real meaning of their own. He exploited them as a dilettante, but did not understand their real purpose; and herein again Duccio, the first of the great Central Italian Painters, was singularly like the last of them; for Raphael also saw in tactile values and movement not the principal pursuit of the artist, but a mere aid to Illustration.

IV.

Such, then, was Duccio. Had he been less, it might have been better for the art of Central Italy; for then either a painter of perchance more talent would have had room to expand freely, or else the example of Giotto would have been more attractive. Duccio, however, not only trained his followers to conceptions

Pisano, so does Duccio with Giovanni's father, Niccolo, only that Duccio was far more subtly antique.

Since writing this I have had great pleasure in finding similar views regarding Duccio's education expressed by Dr. J. P. Richter, the only critic of our day who adds to a profound knowledge of Italian art a thorough acquaintance with the art of Byzantium.

and methods necessarily his own, but by furnishing to an emotional people such as the Sienese an art that appealed to the feelings, he compelled the painters who came after him to deal in that perniciously popular article, expressive Illustration.

It is quite conceivable that if Simone Martini had had for master a painter less powerful than Duccio, the example of Giovanni Pisano—excepting perhaps Donatello, the most determining influence in all Italian art,—the example of Giovanni Pisano, and of Giotto, with both whose works he certainly was acquainted, would have roused him to a sense of the real issues in the creation of a work of art. In him we might have had another painter with Giotto's feeling for both tactile values and for the materially significant, but with different ideals to reveal and a different message to convey.

But Simone had behind him an art, as Illustration so perfectly satisfying both to himself and to his townsmen, as Decoration so adequate, far though it was from perfect, that it would have taken overwhelming genius—if, even then the conditions of a mediæval town had permit-

ted it—to transcend them and start afresh. There was no departing from Duccio's moulds, in so far as they existed, and individual temperament could manifest itself only by chiselling on the casts that had come out of them.

That Simone felt hampered by Duccio's precedent we see clearly in such works as show him in close rivalry with his master, and it is therefore not in the more dramatic and passionate Gospel themes—themes in which Duccio excelled—that we shall discover Simone's peculiar greatness. In this field Duccio had carried expression to its utmost limits. To retrench on this domain would have been most unacceptable, and the only alternative for one who would not copy, was to leap over the widest limits of artistic expression into the outer waste of mere Illustration. In his scenes from the Passion, Simone, so much above Duccio even there in tactile values, in movement, in charm, falls far below him in dramatic rendering, sacrificing the restraint and severity needed for conveying the real significance of the world-tragedy to the obvious portrayal of facile emotion.

Even when he is freed from Duccio's example, it is not as an artist with a feeling for the solemnity of actions which have almost a sacramental import that Simone reveals himself. The charm, the beauty, even the pride of life attracted him more. For him also painting was not in the first place an occasion for presenting tactile values and movement, but equally little was it an opportunity for communicating his sense of moral and spiritual significance. Simone subordinates everything—and he was great enough to have much to subordinate—to his feeling for magnificence, beauty, and grace.

In the Council Hall of Siena we see him in all his splendour. On one side, radiant in beauty, the Queen of Heaven sits in the midst of the noblest of the Saints, the loveliest of the Virgins, and the sweetest of the Angels. They hold a more than regal canopy over her head, they kneel in worship at her feet, they offer flowers. It is a vision as gorgeous and as elaborate as the façade of Orvieto Cathedral, but here all is melted into a glow of feeling for beauty of feature, charm of pose, and loveliness

of colour. On the opposite wall you see mediæval pride of life incarnate. It is Guidoriccio da Fogliano riding through the land. Horse and rider are emblazoned with the proud heraldry of a long lineage. How completely Guidoriccio possesses his steed, how firmly he holds his commander's staff, with what a level look he fronts the world!

Then what extraordinary grace of motion and beauty of line in Simone's miracles of the Blessed Agostino Novello! What charm of feeling in that exquisite fresco at Assisi wherein we behold the young St. Martin receiving his knighthood. The Emperor girds his sword about the fair youth, a knight fastens his spurs, while many gay squires look on and listen to the twanging and piping of the minstrels. One of the squires has a profile of the subtlest beauty, and profiles such as this—nay, more subtle and mysterious still—are far from rare in Simone's paintings. In this small chapel at Assisi you see types of beauty so strange, so penetrating, that, far from suggesting our favourite classic or modern ideals, they waft our thoughts away to Japanese Geishas and Egyptian Queens.

To convey his feeling for beauty and grace and splendour, Simone possessed means more than sufficient. He was master of colour as few have been before him or after him. He had a feeling for line always remarkable, and once, at least, attaining to a degree of perfection not to be surpassed. He understood decorative effects as a great musician understands his instruments. Where shall we see colour more symphonic than in the single figures among his Assisi frescoes! What has line accomplished that can outvie the miraculous contours of his "Coronation of King Robert"! How subtle the beauty, how dainty the movements, how sweet the olive in the Uffizi "Annunciation"! As you look at the angel's mantle it is as if you were seeing the young sunlight on driven snow. Simone is the most lovable of all the Italian artists before the Renaissance.

V.

The native tendency of Sienese art toward mere Illustration, in Duccio was held in bond by a sense for the significant, and by a feeling for all the subtleties of composition. Simone

was held back by his love of beauty and his delight in splendour of colour and flow of line. No such check was operative upon the brothers Lorenzetti. Singularly gifted, they display their gifts but listlessly. Beauty, which they felt with passion; form, which Giovanni Pisano and Giotto had so amply revealed to them, even the sense of human significance with which they were aglow, they sooner or later sacrificed, either to the mere representation of things, or to the vain endeavour to body forth dim, infinite meanings.

What fascination they can give to figures yet possessed of the highest dignity and solemnity, we see in Ambrogio's portable altar-piece at Siena, wherein the Madonna, hieratic, Egyptian, sits enthroned in the midst of Virgins, glowing like flames, and ancient saints yearning toward her. Also in the Siena collection you shall see Ambrogio's "Annunciation," where the Blessed Virgin is warm with welcome and gladness as she leans forward to receive the palm of martyrdom which Gabriel brings her with his message. At Assisi, in a fresco by Pietro, of such relief and such en-

amel as to seem contrived of ivory and gold rather than painted, the Madonna holds back heart-broken tears as she looks fixedly at her Child, who, Babe though He is, addresses her earnestly; but she remains unconsoled. Nowhere is beauty more penetrating than in Ambrogio's St. Catherine, or earnestness and intellect more convincing than in his Francis or Bernard. And where is there more magic than in that most precious panel of the Florence Academy, in which Nicholas of Myra, standing by the rock-bound sea, fronts the setting sun!

Such artists Ambrogio and Pietro Lorenzetti could have been always had they not made the great refusal. But Pietro sank to such rubbish as his Passion scenes at Assisi, where he carries Duccio's themes to the utmost pitch of frantic feeling. Form, movement, composition,—even depth and significance,—all have been sacrificed to the expression of the most obvious and easy emotion. Such anarchy has seldom again overtaken an Italian master, even of the Bolognese School. To find its like you must go to Spain and to certain Germans.

As for Ambrogio, the more gifted of the brothers, his fall was scarcely less. At his worst he hardly surpasses the elder Breughel. He seems to have itched to reproduce whatsoever he saw. Having to paint frescoes symbolizing Good and Bad Government, he makes no attempt to extract the essence of these conceptions and to clothe them in forms which must needs convey them to us. Giotto, in two or three figures, could make us not only grasp with our minds what good and bad government are, but realise them with our bodies. Ambrogio Lorenzetti could think of nothing but vast panoramas overshadowed by figures powerless to speak for themselves, and obliged to ply us with signs and scrolls. Scores and scores of episodes—some of them charming when taken alone—depict with remorseless detail what happens in town and country when they are well or ill governed. You look at one after another of these episodes, and you get much information about the way of living at Siena in the fourteenth century, and a certain sum of pleasure from the quaintness, and even the skill, with which it has all been done;

but none of that life-enhancement which comes with the vivid apprehension of thoughts and feelings vaster and deeper than our own. And matters are not mended when even vaguer allegory is attempted. If the frescoes just described are little more than a painted charade, certain compositions of the Lorenzetti are no better than a rebus. And with this departure from artistic intention, there went, as a matter of course, a decline in artistic value. First to disappear utterly was composition; then the never too strong feeling for tactile values and movement; finally, even the sense of beauty left them in disdain.

But in an age wherein Italy was almost as troubled and as wistful as Germany two centuries later, the works of the Lorenzetti, with their turbid outpourings of uncouth yearnings, had the kindling effect of those fly-leaf engravings that so powerfully stirred the later age—with which indeed their art had much in common. Finding fit substance, they once or twice fanned into flame talents actually surpassing their own.

Such a talent was that of the painter in the

Campo Santo at Pisa, who has left as the great trace of his activity, the famous "Triumph of Death," as mere Illustration, by far the greatest Italian achievement of the Middle Ages. Endowed with more feeling for the essential problems in painting than the Lorenzetti, he yet follows them closely in moral and philosophical purpose. He has a sense of form, a command of movement, not common at any time; he has a plastic fancy, and a power of giving real feature and life to his dream, rarer still. His devils and goblins—herein so different from the rabble of such representations—are not feebly and ludicrously quaint, but alive and endowed with the hard-won beauty of the true grotesque. His Death would be terrifyingly recognisable even without the bat's wings and the scythe.

All these talents the unknown painter of these frescoes sacrificed, as in our day Maupassant, Ibsen, and Tolstoi have done, to the presentation of glaring contrasts for the pure joy thereof, or to the teaching of maxims absorbingly new yesterday, tediously trite to-morrow. Aside from its artistic qualities, the "Triumph

of Death" is made up of two contrasts. Under shady trees, in a bower, a gay company of knights and ladies solace their hours with music and love. It would not be difficult to describe this scene in language most modern, but the reader who wishes to preserve its glamour, and who yet must have a text, should read the opening pages of Boccaccio's *Decameron*. Outside, the pest is raging and the crumbling lepers stretch their vain hands towards Death, who, heedless of their lamentation, swoops down upon the merry bower. Here is contrast enough. Surely there is no more in "*La Maison Tellier*." But it did not seem sufficient to the artist, and he repeats the tale in even clearer language. The pride and joy of life, cavaliers and ladies, a cheerful hunting party are breathing the morning air. Suddenly their horses start back, their dogs snarl, their own hands go to their noses. They have come upon rotting carcasses of kings and prelates. This time surely the contrast must be enough. But no! Our painter did not credit us with sufficient intelligence, and an officious hermit presents a text on a scroll. And then we become aware that the

fresco is full of texts on scrolls. What an artist, and what must he have thought of his public!

VI.

With the death of the Lorenzetti, the Sienese school of painting fell into a decline from which it never earnestly rallied. It had moments of hopefulness and hours of hectic beauty, but never again did it receive that replenishment of force without which art is doomed to dwindle away. Barna, Bartolo di Fredi, and Taddeo di Bartolo at times catch a glow from the splendour of Simone Martini and the Lorenzetti; and Domenico di Bartolo made an uncouth attempt to breathe new life into the school, to replenish it by introducing the shapes and attitudes which the great Florentines had just saved out of chaos and forever fixed. But as he felt not at all the real significance of these new forms and new gestures (as serving to render either tactile values or movement), his fellows in craft and town had the taste to prefer, to the mock-heroics of a misunderstood naturalism, the unsubstantial but lovely shapes of their long-hallowed tradition. The ever

winsome Sano di Pietro lived and painted as if Florence were not forty but forty millions of miles away, as if Masaccio and Donatello, Uccello and Castagno had not yet deserted the limbo of unborn babes. And he has made us the richer by many works of rich, decorative beauty, and by that scene of visionary splendour, the Chantilly "Marriage of the Seraphic St. Francis."

But stealthily and mysteriously the new visual imagery, the new feeling for beauty, found its way into Siena, though it had to filter through those frowning walls. And the old feeling for line, for splendid surface, for effects rudimentally decorative, mingled with the new ideals. Painters of this newness were Vecchietta, Francesco di Giorgio and Benvenuto di Giovanni, and, finer than these, Matteo di Giovanni and Neroccio di Landi, the two greatest masters of Renaissance Siena. Matteo had a feeling for movement which would have led to real art if he had had the necessary knowledge of form; lacking this, he became an inferior Crivelli, giving us effects of firm line cut in gilt cordovan or in old brass. As for Neroccio

—why, he was Simone come to life again. Simone's singing line, Simone's endlessly refined feeling for beauty, Simone's charm and grace—you lose but little of them in Neroccio's panels, and you get what to most of us counts more, ideals and emotions more akin to our own, with quicker suggestions of freshness and joy.

Then it was already the end of the fifteenth and the beginning of the sixteenth century, and even the Sienese could no longer be satisfied with the few painters who remained in their midst. Masters were summoned from without, Signorelli, Pintoricchio, and Perugino from Umbria, Fra Paolino from Florence, Sodoma from Lombardy; and as there were no forces at home to offer sufficient resistance, there resulted from all these mingled influences a most singular and charming eclecticism—saved from the pretentiousness and folly usually controlling such movements by the sense for grace and beauty even to the last seldom absent from the Sienese.

VII.

The school of Siena fails to rank among the great schools of art because its painters never devoted themselves with the needed zeal to form and movement. They preferred to give body to their dream, to record the visual images teeming in their minds. But little as the specifically artistic elements, those which are neither Illustrative nor rudimentarily Decorative, are prized at any time, the visual images evoked by the faded ideals and vanished longings of a past epoch are wanted still less. The very way of visualising has so changed since the full flood of the Renaissance set in, that to most of us the forms of the fourteenth-century painters are little more than grotesque. We hail in them no goal for our own groping efforts to body forth familiar shapes. They remain, as far as we are concerned, in the realm of curiosity, and never, by such stimulating of more rapid processes of consciousness as Illustration of a nearer epoch gives, do they enhance life. For so deeply inrooted is the gross fallacy that art is the mere reproduction of an

actual or ideal reality, that, unless we recognise such a reality in a picture, most of us will look no farther.

This is not the place to discuss in detail the relation of visual images to the objects they reflect—a question, however, which I trust may some day be carefully studied by psychologists. Whatever be their relation in a world where art does not exist, in civilised men this relation is certainly much determined by the works of art surrounding them. For nature is a chaos, indiscriminately clamouring for attention. Even in its least chaotic state it has much more resemblance to a freakish and whirlingly fantastical "Temptation of St. Antony" by Bosch, than to such compositions by Duccio as I have already described, or such others by Raphael as we shall look at later. To save us from the contagious madness of this cosmic tarantella, instinct and intelligence have provided us with stout insensibility and inexorable habits of inattention, thanks to which we stalk through the universe tunnelled in and protected on every hand, bigger than the ants and wiser than the bees. And such superior brute beasts we should

be, no more, no less, but for that Garden of Eden which is Art, and Science, its serpent-haunted Tree. For art is a garden cut off from chaos wherein there is provided, not only an accord like that of the beasts between our physical needs and our environment, but a perfect attuning of the universe to our entire state of consciousness. In one point alone is the unknown author of the Book of Genesis in the wrong. Too narrow in his devotion to art, as is the wont of critics, he regarded the Tree of Knowledge as an afterthought, whereas surely knowledge must have existed before there was a Garden; for the accumulating of facts and the reasoning about them (in no matter how unconscious a form) must precede every endeavour to harmonise them with the needs of the human spirit. Eden is really begotten of the Tree of Knowledge, whereof Art is but the flower. It is the Serpent, misunderstood and maligned by the narrow æstheticism of the writer of Genesis, who nurses the fruit which will, in its turn, produce other trees blossoming into other Edens; for the Serpent is the symbol of mental energy forever at work.

But to speak plainly—the most difficult thing in the world is to see clearly and with one's own eyes, naïvely. What with the almost numberless shapes assumed by an object, which shapes only we see, but never a form perfectly expressing the object itself ; what with our insensitiveness and inattention, things scarcely would have for us features and outlines so determined and clear that we could recall them at will, but for the stereotyped shapes art has lent them. So invincible a task is the business of learning to see for one's self, that all except the few men of genius—with a gift for seeing—have to be taught how to see. Only when a person is to become an artist is a systematic effort made to teach him. But note how it is done—or at least how, until the other day, it used to be done. He was set to copy simple drawings of his own master, or of other artists. Then the antique was put before him, and he had to copy that. By this time his habits of vision were well on the way to becoming fixed, and, unless he were endowed with unusual powers of reacting against teaching, he passed the rest of his life seeing in objects

only those shapes and forms that the drawings and antiques put before him had pointed out to him. How difficult, in the result, it still is to see may be gathered from the extensive use of the photographic camera among painters, even when copying the works of others!

As for the rest of us, who are not artists by profession, we get no systematic training at all in seeing forms, though we may be well able, owing to natural talent or education in science, to observe detail. The little we learn we pick up from illustrated periodicals and books, from statues, from pictures. And unless years devoted to the study of all schools of art have taught us also to see with our own eyes, we soon fall into the habit of moulding whatever we look at into the forms borrowed from the one art with which we are acquainted. There is our standard of artistic reality. Let anyone give us shapes and colours which we cannot instantly match in our paltry stock of hackneyed forms and tints, and we shake our heads at his failure to reproduce things as we know they certainly are, or we accuse him of insincerity. When, a few years ago, the impres-

sionist *plein-air* painting arose, how still and small were the voices asking whether it was beautiful, how loud and indignant those which denied its truth!

This brings me back to my theme. If we are sufficiently displeased when the painter of to-day does not visualise objects exactly as we do, how remote must we find the art of people who visualised in a way perfectly distinct from our own! To how many of us, for this very reason, are Chinese and Japanese art not art at all. But no less remote to those who have not been trained to appreciate it is the art, or, to be more exact, that part of art which is all most people care for, the Illustration of the Middle Ages. For since then, our manner of visualising forms has changed in a thousand ways.

What brought about this change? In the first place, the Serpent, that restless energy which never allows man to abide long in any Eden, the awakening of the scientific spirit. Then the fact that, by a blessed accident, much, if not most, of this awakened energy was at first turned not to science but to art. The re-

sult thereof was Naturalism, which I have defined elsewhere as science using art as the object of its studies and as its vehicle of expression. Now science, devoting itself, as it earnestly did at the beginning of the fifteenth century, to the study of the shapes of things, did not take long to discover that objective reality was not on the side of the art then practised. And, thanks to the existence at that moment of a man not less endowed with force to react against tradition, than with power to see —a power, I believe, unparalleled before or since —thanks to this one man, Donatello, art in an instant wrenched itself free from its immediate past, threw to the winds its whole mediæval stock of images, and turned with ardour and zeal to the reproduction of things as research was discovering them to be. There was scarcely a trace of an ideal remaining. Every man had a shape of his own; any man therefore was as good for reproducing as another. Why not? This chaos, or at best the Walt-Whitmanism, to which in the plastic arts mere Naturalism would have led, was prevented, and its force conducted into nourishing channels, by certain

other tendencies and impulses then happily prevalent.

Donatello himself was much more than a Naturalist; he was eager with a desire to communicate movement, to express action. He tended therefore, out of the countless shapes which presented themselves, to choose such as would best manifest the play of alert and agile forces. Carried to an extreme, this tendency would have ended in an art more like that of Japan than of modern Europe. That we were not brought to this point is due chiefly to Masaccio, whose controlling instinct was for tactile values. His choice among shapes was of such only as could most readily be made to stimulate ideated sensations of touch—of figures, therefore, tall, broad-shouldered, reservoirs of force and resistance. Whatever danger there was in this of an art too monumental, was, in its turn, counteracted by Donatello's feeling for movement. The resulting canon of the human figure would have been no nearer to the Mediæval, not much farther away from our own, than it now is, if it had remained the mere composite of Donatello and Masaccio. But at the last

moment two other influences entered in to fix the canon and make it permanent even to our own day. Antiquity, the dream, the hope, the glamour of the cultivated classes in the fifteenth century, had left behind it a few scattered fragments of its own art. Crude copies though these were, many removes away from their originals, yet—being in the last resort creations of men with almost unrivalled feeling for tactile values, movement, and the relation of the two —they bore a conspicuous resemblance to the new art. And this likeness to antiquity, resulting, not from the imitation of the one by the other, but from kinship of purpose and similarity of material, won over the Humanists —the men of letters and all-powerful journalists of that time—to the art of their contemporaries. Not that they understood the real meaning of the new movement—how could people without a vast experience in the enjoyment of all schools of art do that? Imitation of antiquity was their only thought; they seemed to recognise such an imitation in the new art, and thereupon it received their full sanction. But this was not without evil con-

sequences, for, later, as I hope to show elsewhere, the Humanists ended by forcing weaker spirits to some slight aping of Antiquity. Great has been their success in spreading the belief that Renaissance art throughout (not, as was the case, architecture alone, the other arts only here and there) was the product of Antiquity imitated.

Created by Donatello and Masaccio, and sanctioned by the Humanists, the new canon of the human figure, the new cast of features, expressing, because the figure arts, properly used, could not express anything else, power, manliness, and stateliness, presented to the ruling classes of that time the type of human being most likely to win the day in the combat of human forces. It needed no more than this to assure the triumph of the new over the old way of seeing and depicting. And as the ideals of effectiveness have not changed since the fifteenth century, the types presented by Renaissance art, despite the ephemeral veerings of mere fashion and sentiment, still embody our choice, and will continue to do so, at least as long as European civilisation keeps the essenti-

ally Hellenic character it has had ever since the Renaissance.

The way of visualising affected by the artists, the Humanists, and the ruling classes could not help becoming universal. Who had the power to break through this new standard of vision and, out of the chaos of things, to select shapes more definitely expressive of reality than those fixed by men of genius? No one had such power. People had perforce to see things in that way and in no other, to see only the shapes depicted, to love only the ideals presented. Nor was this all. Owing to those subtle and most irresistible of all forces, the unconscious habits of imitation, people soon ended either by actually resembling the new ideals, or at all events, earnestly endeavouring to be like them. The result has been that, after five centuries of constant imitation of a type first presented by Donatello and Masaccio, we have, as a race, come to be more like that type than we ever were before. For there is no more curious truth than the trite statement that nature imitates art. Art teaches us not only what to see but what to be.

VIII.

The art of Siena exhausted itself in presenting the ideals and feelings of the Middle Ages with an intensity and a beauty not surpassed even by their spiritual kindred, those sculptors of Northern France who, in our weaker moments, almost win us away from Greece. It remained for another school of Central Italy, the Umbrian, to carry on through the Renaissance, purposes and aims nowise different in their essence from those of Siena, different as they may seem in actual result. For Umbrian art, as we shall see, is, as a whole, no more in earnest over tactile values and movement than Sienese art had been, and no less devoted to the task of illustrating the ideals and expressing the wistful desires of the time.

But before we turn to the Umbrians, our attention must first be given to a master and his two pupils, neither Sienese nor Umbrian, dwellers in Southern Tuscany and the Romagna, who as men of genius were all greater than any of the Umbrians, as artists freer and more powerful, if not always so delightful—I mean Piero

dei Franceschi, Luca Signorelli, and Melozzo da Forlì.

And first to Piero. The pupil of Domenico Veneziano in characterisation, of Paolo Uccello in perspective, himself an eager student of this science, as an artist he was more gifted than either of his teachers. He is hardly inferior to Giotto and Masaccio in feeling for tactile values; in communicating values of force, he is the rival of Donatello; he was perhaps the first to use effects of light for their direct tonic or subduing and soothing qualities; and, finally, judged as an Illustrator, it may be questioned whether another painter has ever presented a world more complete and convincing, has ever had an ideal more majestic, or ever endowed things with more heroic significance.

Unfortunately he did not always avail himself of his highest gifts. At times you feel him to be clogged by his science, although never, like Uccello, does he suggest the surveyor and topographer rather than the painter. Now and again such as are always on the outlook for their favourite type of beauty, will receive shocks from certain of Piero's men and women.

Others still may find him too impersonal, too impassive.

Impersonality—that is the quality whereby he holds us spell-bound, that is his most distinguishing virtue,—one which he shares with only two other artists: the one nameless, who carved the pediments of the Parthenon, and the other Velasquez, who painted without ever betraying an emotion.

"The impersonality of art"—a phrase not familiar enough to pass without comment. I mean two different things, one a method, the other a quality. As a method, impersonality has been understood by all the great artists and the few competent critics who have ever existed. They have appreciated the fact that in art, as in life, those few among us who have not reduced the whole of the phenomenal universe (or at least all of it that ever concerns us) to a series of mere symbols, those of us whom physical and mental habits have not so crushingly enslaved but that we retain some freedom of perception —they have understood that such people will react to every different object in a different way, no matter how slight the difference. If a given

situation in life, a certain aspect of landscape, produces an impression upon the artist, what must he do to make us feel it as he felt it? There is one thing he must not do, and that is to reproduce his own feeling about it. That may or may not be interesting, may or may not be artistic: but one thing it certainly cannot do—it cannot produce upon us the effect of the original situation in life or the original aspect of the landscape; for the feeling is not the original phenomenon itself, but the phenomenon, to say the least, as refracted by the personality of the artist. And this personal feeling being another thing, must needs produce another effect. The artist will therefore carefully avoid reproducing his own feeling, He will leave himself out of count, and, reducing the original phenomenon to its essential significant facts and forces, will reproduce these, and thus really make us, in our turn, react to them as he has reacted, and feel as he has felt.

That Piero dei Franceschi was impersonal in this sense will be readily granted; for was he not a great artist? He was, however, impersonal not in his method only, as all great artists

are, but he was what would be commonly called impassive, that is to say unemotional, in his conceptions as well. He loved impersonality, the absence of expressed emotion, as a quality in things. Having, for artistic reasons, chosen types the most manly, and, for perhaps similar reasons, a landscape which happens to be of the greatest severity and dignity, he combined and recombined them as each subject required, allowing the grand figures, the grand action, and the severe landscape, these, and these alone, to exercise upon us, as they must when all special emotion is disregarded, their utmost power. He never asks what his actors feel. Their emotions are no concern of his. Yet no "Flagellation" is more impressive than one of his, although you will not find on the face of any of the *dramatis personæ* an expression responsive to the situation; and, as if to make the scene all the more severely impersonal, Piero has introduced into this marvellous picture three majestic forms who stand in the very foreground as unconcerned as the everlasting rocks. And so, in his fresco of the "Resurrection," Piero has not even thought of asking himself what

type of person Christ was. He chose one of the manliest and most robust, and in the grey watered light of the morning, by the spreading cypresses and plane trees, you see this figure rising out of the tomb. You feel the solemnity, the importance of the moment, as in perhaps no other version of this subject; and, if you are a person sensitive to art, you will have felt all this before you have thought of asking whether Christ looks appropriately Christ-like, or whether there is a fit expression on His face.

The spell of an art as impersonal, as unemotional as Piero's (or that of Velasquez) is undeniably great, but why is it—in what does its charm, its potent attractiveness consist? It is, I think, a compound of many things. In the first place, where there is no specialised expression of feeling—so attractive to our weak flesh—we are left the more open to receive the purely artistic impressions of tactile values, movement, and chiaroscuro. So unnecessary do I find facial expression, and indeed, at times so disturbing, that, if a great statue happens to be without a head, I seldom miss it; for the forms and the action, if both be adequate, are ex-

pressive enough to enable me to complete the figure in the sense that they indicate; while there is always a chance that the head, in works of even the best masters, will be over-expressive —in a direction either not necessitated by the forms and action, or in flat contradiction to them.

But there is another reason, less artistic and more general, to account for the effect of impassiveness in art. As ardently as we love those beings who react to things by the measure and in the quality that we ourselves react to them, so, in other moods, in moments of spent sensibility, we no less eagerly love those other beings or objects which, though we endow them with a splendid and kindred personality, yet do not react at all to things that almost overpower us. Taking it for granted that they are no less sensitive than we are, and seeing that they are not moved at all where perhaps we should be overwhelmed, we ascribe to them the calm and majesty of heroes; and as we more than half become the things we admire, we also, for a moment too brief, are heroes. This sentiment, when exaggeration does not make it Byronic, becomes such an attitude toward landscape as

Wordsworth's, such an attitude toward man as Piero dei Franceschi's. The artist, depicting man disdainful of the storm and stress of life, is no less reconciling and healing than the poet who, while endowing Nature with Humanity, rejoices in its measureless superiority to human passions and human sorrows.

IX.

Piero was followed by two pupils, Melozzo, and Signorelli, each of whom, starting with the heritage Piero left them, and following the promptings of his own temperament, and the guidance of his own genius, touched excellence in his own splendid way. Melozzo was the grander temperament, Signorelli the subtler and deeper mind.

Melozzo took the heroic creations of his master—hearts which an emotion had never visited. He assimilated as much as he thought necessary of Piero's science, the science for which Piero had fought so hard that his paintings too often retain more trace of the battle-ground than are pleasant. These majestic types, and the wonderful knowledge of movement needed

to articulate them, Melozzo expended upon a purpose at the farthest remove from Piero's. For Melozzo, the figure was never impassive, never an end in itself, but always a means for embodying emotions. And these emotions are so overpowering, his grandly robust forms are so possessed by them, that personality and even mere awareness are swept clean away, the figures becoming pure incarnations of the one great feeling by which they are animated. Of these feelings his figures would be the concrete symbols, could we ourselves but stand off and regard them at the distance of the intellect. But they carry us away and we also become possessed. You might as well remain indifferent to Calvê where in *Carmen* she is most the sorceress. As abandoned to the one feeling, as unconscious of others, or even of self, as impersonal, are the music-making angels in Melozzo's sacred fragments at St. Peter's. Nor is it Dionysiac rapture only that the master could portray. Nowhere perhaps as in his renowned "Apothecary's Apprentice Pounding Herbs" does painting show such embodiment of the joy in mere living, the play of muscles, and the use of limbs: and his Prophets (in a sacristy of the

Holy House at Loreto) have a solemnity and magical aloofness such as can be found only in Æschylus and Keats when they speak of fallen dynasties of gods.

Luca Signorelli does not glow with Melozzo's consuming fire; and yet he takes his rank beyond. His was the finer and deeper mind, his genius fetched the larger compass, his perception of value, both in life and in art, was subtler and more just. Even in feeling for the poetry in things, Luca was inferior to no man. Then —to be more specific—to a sense for tactile values scarcely less than Giotto's, Luca added, Masaccio's or Piero dei Franceschi's command over action. In this, indeed, he almost rivalled his own teacher in that art and its unparalleled master, Antonio Pollaiuolo. Great artist he would have been with these qualities alone, but for him they were means to an end, and that end, different from Melozzo's, was his joy in the Nude.

What the Nude is and whence its supereminence in the figure arts, I have discussed elsewhere.* I must limit myself here to the statement that the nude human figure is the

* *The Florentine Painters of the Renaissance.*

only object which in perfection conveys to us values of touch and particularly of movement. Hence the painting of the Nude is the supreme endeavour of the very greatest artists; and, when successfully treated, the most life-communicating and life-enhancing theme in existence. The first modern master to appreciate this truth in its utmost range, and to act upon it, was Michelangelo, but in Signorelli he had not only a precursor but almost a rival. Luca, indeed, falls behind only in his dimmer perception of the import of the Nude and in his mastery over it. For his entire treatment is drier, his feeling for texture and tissue of surface much weaker, and the female form revealed itself to him but reluctantly. Signorelli's Nude, therefore, does not attain to the soaring beauty of Michelangelo's; but it has virtues of its own—a certain gigantic robustness and suggestions of primeval energy.

The reason why, perhaps, he failed somewhat in his appreciation of the Nude may be, not that "the time was not ripe for him," as is often said, but rather that he was a Central Italian—which is almost as much as to say an

Illustrator. Preoccupied with the purpose of conveying ideas and feelings by means of his own visual images, he could not devote his complete genius to the more essential problems of art. Michelangelo also was an Illustrator—alas!—but he, at least, where he could not perfectly weld Art and Illustration, sacrificed Illustration to Art.

But a truce to his faults! What though his nudes are not perfect; what though—as in candour must be said—his colour is not always as it should be, a glamour upon things, and his composition is at times crowded and confused? Luca Signorelli none the less remains one of the grandest—mark you, I do not say pleasantest—Illustrators of modern times. His vision of the world may seem austere, but it already is ours. His sense of form is our sense of form; his images are our images. Hence he was the first to illustrate our own house of life. Compare his designs for Dante (frescoed under his Heaven and Hell at Orvieto) with even Botticelli's, and you will see to what an extent the great Florentine artist still visualises as an alien from out of the Middle Ages, while Signorelli

estranges us, if indeed at all, not by his quaintness but by his grand austerity.

It is as a great Illustrator first, and then as a great artist that we must appreciate Signorelli. And now let us look at a few of his works —works which reveal his mastery over the nude and action, his depth and refinement of emotion, the splendour of his conceptions. How we are made to feel the murky bewilderment of the risen dead, the glad, sweet joy of the blessed, the forces overwhelming the damned! It would not have been possible to communicate such feelings but for the Nude, which possesses to the highest degree the power to make us feel, all over our own bodies, its own state. In these frescoes at Orvieto how complete a match for the "Dies Irae" are the skies with their overshadowing trains of horror, and the trumpet blasts of the angels! What high solemnity in his Volterra "Annunciation"— the flaming sunset sky, the sacred shyness of the Virgin, the awful look of Gabriel! At Cortona, in an "Entombment," you see Christ upheld by a great angel who has just alighted from a blessed sphere, its majesty still on his face,

its dew on his wings. Look at Signorelli's music-making angels in a cupola at Loreto. Almost they are French Gothic in their witchery, and they listen to their own playing as if to charm out the most secret spirit of their instruments. And you can see what a sense Signorelli had for refined beauty, if, when sated with Guido's "Aurora," you will rest your eyes on a Madonna by him in the same pavilion of the Rospigliosi Palace.

The Nude for its own sake, for its distinctly tonic value, was used by Signorelli in one of the few most fascinating works of art in our heritage—I mean his "Pan" at Berlin. The goat-footed Pan, with the majestic pathos of nature in his aspect, sits in the hushed solemnity of the sunset, the tender crescent moon crowning his locks. Primevally grand nude figures stand about him, while young Olympos is piping, and another youth lies at his feet playing on a reed. They are holding solemn discourse, and their theme is "The Poetry of Earth is never Dead." The sunset has begotten them upon the dew of the earth, and they are whispering the secrets of the Great Mother.

And now, just a glance at one or two of Luca's triumphs in movement. They are to be found chiefly in his *predelle*, executed in his hoary old age, where, with a freedom of touch at times suggesting Daumier, he gives masses in movement, conjoined, and rippling like chain mail. Perhaps the very best are certain bronzed *predelle* at Umbertide, a village situate upon the Tiber's bank; but more at hand is one in the Uffizi, painted in earlier years, an "Annunciation," wherein the Angel runs so swiftly that he drinks the air before him.

X.

Among the other Central Italians Piero dei Franceschi, Melozzo and Signorelli stand out as conspicuous exceptions, being artists unusually endowed with a feeling for tactile values and movement, and all that by these means may accrue as advantage to art. We shall find no such men among the masters of the third school of Central Italian painting—the Umbrian.

Umbrian painting, when first we meet it, is but a provincial offshoot of Sienese art, the

strides of which it followed with timid short steps. Left to itself, it produced such a marsh growth as Ottaviano Nelli's frescoes at Foligno, works of such senile imbecility that Siena, in her most palsied moments, cannot show their equal. Yet Umbria, although succeeding to the aspirations, ideals, and methods of Siena, was not, like that proud city, closed to foreign influences; and contact, direct or indirect, with Florence gave the Umbrian school not only the wherewithal to pursue its career to a glorious climax, but to do for the Renaissance and subsequent times what Siena had done for the Middle Ages, though it was too feeble and too ignorant to do it again—to pick out from the chaos of things and to fix those images and visions which in actual life would bring gladness and peace, to charge with fresh meanings great themes grown too familiar, to set fresh goals for tireless aspirations, to enshrine in new-made forms a new-felt loveliness.

And to this task, perhaps more priest-like than pictorial, the school of Umbria remained severely faithful. Never once was it won over to art for art's own sake. It remained *dilet-*

tante, with no feeling for form, caring little for movement, using them ready-made, not for their own tonic virtues, but as means to the Illustrator's end.

Umbrian art reveals itself clearly, if not completely, in its first great master, Gentile da Fabriano. To a feeling for beauty, and a sense for colour nurtured on Sienese models, to a power of construction fostered by contact with Florentine art, Gentile added a glowing vivacity of fancy, and, thus prepared, he devoted his life to recording the Mediæval ideal of terrestrial happiness, clear, complete at last (as is the wont of ideals) when the actuality, of which it was the enchanting refraction, was just about to fade into the past. Fair knights and lovely ladies, spurs of gold, jewelled brocade, crimson damasks, gorgeous trains on regal steeds ride under golden skies wherein bright suns flatter charmed mountain tops. All the faces are aglow with blitheness. Why are they so happy? Have they waked from nightmare hauntings of Purgatory and Hell? So it would seem, and they rejoice in the blood tickling their veins, in the cool breezes, in the smell

of flowers. And what a love of flowers! Gentile fills with them even the nooks and crannies of the woodwork enframing his gorgeous "Epiphany."

But in Umbria such was the dearth of talent that among his countrymen Gentile found no one to succeed him. (What rich fabrics could be constructed with his ore we may behold in the fascinating achievements of his North Italian pupils, Vittore Pisano and Jacopo Bellini.) The child's prattle of Boccatis, winning at times, but ever crude, is all that languishing Umbrian art can show for a generation after Gentile's death. And it is quite conceivable that painting in Umbria would have dribbled on in a failing, sickly stream, but for the providential aid suddenly sent from Florence. Not her greatest son did she speed thither, nor even one among her greatest. Benozzo Gozzoli came,—like many a Roman proconsul, second- or third-rate at home, yet a refulgent source of light and life in the distant British or Dacian province. And Benozzo not only woke to activity whatever latent talent there was in Umbria, not only furnished this

talent with models to form itself upon, but, best of all, taught the Umbrians to look to Florence for instruction and enlightenment.

By far the most gifted of these native talents stung to consciousness by Benozzo was Lorenzo of Viterbo, who perished in his prime, leaving great paintings to his little town. There you may see a chapel frescoed by him—exuberant, full of splendid failure, more splendid promise, and great achievement withal. Seldom shall you witness a more spacious ceremony than his "Marriage of the Virgin," festive yet stately, filled with majestic men, staid matrons, and proud, life-enjoying youth—these, fitter suitors of Penelope than of the Galilean maiden.

Very different indeed was Niccolò da Foligno, in some respects the founder of the school in the narrower sense known as Umbrian—really the school of Perugia and its vale, —and certainly the first painter in whom the emotional, now passionate and violent, now mystic and ecstatic, temperament of St. Francis' countrymen was fully revealed. Regarded merely as an Illustrator, Niccolò ranks high. With a sincerity convincing beyond question,

he expresses the frantic grief of the believer who has dwelt upon Christ's passion until he himself almost feels the stigmata, brooded over Mary's sorrow until he also is pierced with the seven wounds of her anguish. Niccolò feels penetratingly, expresses his wailful yearnings unhushed, and makes no compromises. The result is that, with the precisely identical purpose of the later Bolognese, he holds our attention, even gives us a certain pungent dolorous pleasure, while we turn away from Guido Reni with disgust unspeakable. These later painters coquette in most unseemly fashion with the flesh and the devil, even while they crucify Christ, or torture a virgin martyr. Niccolò is single-minded. You may dislike him as you dislike Calderon, but his power is undeniable, and he also was an artist—for Niccolò was not devoid of feeling for line and colour, not unstudied in the art of rendering movement.

XI.

And at last we are at Perugia, the Umbrian capital, the town destined to shelter that school of painting which, of all, is at once the most

pleasing and the most famous, the school which culminated in Raphael, the most beloved name in art.

But despite its grand destiny, Perugia was not peculiarly gifted with artistic genius, or it would not have called on Boccatis of Camerino, on Fra Angelico, on Benozzo Gozzoli, on Piero dei Franceschi and Luca Signorelli to supply the pictures it needed. Nor could much have been augured from Perugia's first native painter of note. As an artist Bonfigli scarcely ranks as high as Niccolò da Foligno, his fellow-pupil under Benozzo Gozzoli. He was a much more dependent person, but being more imitative, with the models of Fra Angelico or Benozzo before him, he at times painted exquisite things, and by nature he was gifted with that sense of the charming wherewith Perugia was later to take the world captive. Some of the freshest and loveliest of all angel faces may be seen in Bonfigli's altar-pieces and standards. His colour has almost always that hint of gold which never fades from Umbrian art. But far was it from him to harbour a feeling, no matter how faint, for what in painting is more essential

than charming faces and pretty colour: and no degenerate Sienese ever was more garrulous and incompetent than Bonfigli when he attempted historical composition. Such a task was not to be performed by Perugians before further contact with Florence had given them as much acquaintance at least with form and movement as was just necessary.

Fiorenzo di Lorenzo was thrice dipped in the vivifying stream of Florentine art. At the dawn of his career, Benozzo had been his inspiration; while yet a youth, he put himself to school at Florence under Antonio Pollaiuolo, the great artist in movement; and before returning to his provincial home, he learned many a secret from Luca Signorelli. Fresh from these beneficent influences, Fiorenzo painted a series of panels recounting certain miracles of St. Bernardino, in which we are kept spell-bound by a beauty, a charm, a grace peculiarly Umbrian, manifested in forms expressive of a feeling for line and movement almost Florentine. How fascinating are these scenes with their refined Renaissance edifices, their garlanded triumphal arches opening on

the high-skied Umbrian valley, their romantic landscapes, their lovely women, and their still lovelier youth,—tall, slender, golden-haired, dainty—Shakespeare's heroines in disguise! Scarcely less enchanting as Illustrations, or less strenuous in line, are other works of Fiorenzo's splendid dawn, such as the "Nativity" in the gallery of Perugia, or the "Annunciation" decorating the Portiuncula, the first haunt of the blessed St. Francis. But the inexorable dullness of provincial ideals soon began to exert its force upon him; and he could not long resist it. Struggle resulted in caricature, and it was only much later, spurred on by the triumphs of his pupils, that he again got out of himself a work of art—the "Epiphany" of the Perugia gallery.

These pupils, whose triumphs were so great that to this day their names are among the most familiar in art, were Pintoricchio and Perugino. At first there scarcely could have existed that disparity between their talents which became so manifest later. Starting nearly on a level, Perugino for many years was ever to renew his strength by Antæan contact

with Florence; Pintoricchio never had such purification from provincial dry-rot, and the leaden cope of humdrum custom once settled upon him, the invigorating air of the outer world never touched him more.

But Pintoricchio's natural endowments were great, and his beginnings dazzling with promise. In the Sixtine Chapel he holds his own with the best of the *Quattrocento* painters, and may be looked at even alongside of Botticelli. Gentle feeling, lovely women and children, romantic landscape, clear arrangement, splendid portraiture, do their best to absorb and please us. As more serious tasks have been carefully avoided, there is nothing to suggest a higher plane of artistic activity. We lazily enjoy these frescoes as so much refined *genre*. And we shall find the same characteristics in most of his earlier works—all those in Rome which he executed with his own hand and without too much hurry. What lovely faces those of the angels in the Aracœli! What pretty women in the Borgia Apartments, or in S. Maria del Popolo! What splendid portraits, what romantic landscape everywhere! And, in addition to all this, how

much of that peculiarly Central Italian feeling for arrangement and space which already we found so noteworthy in the early Sienese,—a feeling which we shall find more remarkable by far in the Perugians. We shall look in vain among earlier painters or other schools for a scene more spacious within its limits, where the figures are better placed, the architecture more nobly suggestive, where the landscape brings indoors more of its hypæthral fragrance, than in Pintoricchio's lunette at S. Maria del Popolo representing St. Jerome preaching. Vainer still would be a search for the setting of a ceremony more ample and gracious than the Aracœli "Funeral of St. Bernardino"—a city square, more noble, where one would breathe more freely.

But if mere prettiness pleased so well, why then, the more pretty faces, the more splendid costumes, and romantic surroundings per square foot, the better! And so Pintoricchio, never possessing much feeling for form or movement, now, under the pressure of favour and popularity, forgot their very existence, and tended to make of his work an *olla podrida* rich and savoury,

but more welcome to provincial palates than to the few *gourmets*. And when such an opulent and luxurious half-barbarian as Pope Alexander VI. was his employer, then no spice nor condiment nor seasoning was spared, and a more gorgeously barbaric blaze of embossed gold and priceless ultramarine than in the Borgia Apartments you shall not soon see again!

As a painter, we could now leave Pintoricchio to the contempt he deserves. His later work, seriously considered, is all tinsel and costume-painting, a reversion to the worst Umbrian art of the beginning of the century—and, writing this, I do not forget the famous frescoes in the Libreria del Duomo at Siena. These frescoes, recounting the life and adventures of the great journalist and diplomat, afterwards Pope Pius II., bring me to the one further point I wish to make. As figure-painting, they scarcely could be worse. Not a creature stands on his feet, not a body exists; even the beauty of his women's faces has, through carelessness and thoughtless, constant repetition, become soured; as colour, these frescoes could hardly be gaudier or cheaper. And yet they have an undeniable

charm. Bad as they are in every other way, they are almost perfect as architectonic decoration. Pintoricchio had been given an oblong room of no extraordinary dimensions ; but what did he not make of it ! Under a ceiling daintily enamelled with cunningly set-in panels of painting, grand arches open spaciously on romantic landscapes. You have a feeling of being under shelter, surrounded by all the splendour that wealth and art can contrive, yet in the open air—and that open air not boundless, raw, but measured off, its immensity made manifest by the arches which frame it, made commensurate with your own inborn feeling for roominess, but improved upon, extended, and harmonised, until you feel that there at last you can breathe so that mere breathing shall be music. Now it happens that certain processions, certain ceremonies, rather motley, not over-impressive, are going on in this enchanted out-of-doors. But you are so attuned that either you notice nothing unpleasant at all, or you take it as you would a passing band of music on a spring morning when your own pulses are dancing.

The last word, then, about Pintoricchio is that he was a great space-composer, even here not the equal of Perugino, and not to be admitted to the inner sanctuary where Raphael reigns supreme, yet great enough to retain in his worst daubs so much of this rare, tonic quality that, if you are not over-subtle in the analysis of your enjoyment, you will be ready to swear that these daubs are not daubs but most precious pictures.

XII.

And if space-composition could do so much for Pintoricchio, how much more could it accomplish for Perugino or Raphael, who possessed far greater dominion over it! In them it was all clear gain, for, slight though their mastery over the most essential qualities in the figure arts, they took good care not to advertise their failings, and seldom do they offend by attempts too ambitious for their powers. Yet, aside from their greatness, particularly Raphael's, as Illustrators, their only conspicuous merit as artists was in space-composition, in which art Perugino surpassed all who ever came

before him, and indeed all who came after him, excepting, however, his own pupil, Raphael, by whom even he was left far behind.

But what is this unheard-of art of space-composition? To begin with, it is not at all a synonym for "composition" as ordinarily used, a word by which, I take it, we mean such an arrangement of objects within a given area as will satisfy our feelings for symmetry, harmony, compactness, and clearness. But all this arrangement is with reference to a flat surface, and extensions up and down, to right and left of an ideal centre—not inwards,—and we already have met with a perfect example of this art in Duccio's "Incredulity of Thomas." Now space-composition differs from ordinary composition in the first place most obviously in that it is not an arrangement to be judged as extending only laterally, or up and down on a flat surface, but as extending inwards in depth as well. It is composition in three dimensions, and not in two, in the cube, not merely on the surface. And, though less obviously, space-composition differs even more widely from ordinary composition in its effect. The latter, reduced to its

elements, plays only on our feeling for pattern —itself a compound of direct optical sensations and their mental consequences, of faint impressions of balance, and fainter ideated movements. Space-composition is much more potent. Producing as it does immediate effects—how and why cannot here be discussed—on the vaso-motor system, with every change of space we suffer on the instant a change in our circulation and our breathing—a change which we become aware of as a feeling of heightened or lowered vitality. The direct effect, then, of space-composition is not only almost as powerful as that of music, but is brought about in much the same way; for, although many other factors enter in to produce the impression made by music, the body of its force grows out of the revolutions it produces in the vaso-motor system. Hence the likeness so often felt, but, to my knowledge at least, never explained, between music and architecture,—the latter, in so far as it is not merely superior carpentry, being essentially a manifestation, the most specific and the most powerful, of the art of space-composition.

With this last statement many will agree who

then will wonder how in painting space-composition can have a place, unless, indeed, it reproduce architecture. But a painting that represents architecture is intrinsically no more of a space-composition than any other picture. This art comes into existence only when we get a sense of space not as a void, as something merely negative, such as we customarily have, but, on the contrary, as something very positive and definite, able to confirm our consciousness of being, to heighten our feeling of vitality. Space-composition is the art which humanises the void, making of it an enclosed Eden, a domed mansion wherein our higher selves find at last an abode, not only as comforting, as measured to our every-day needs, as the homes of the happier among us, but as transporting, as exalting as are those things only which build up the ideal life. Near as it is to music in the form of great architecture, space-composition is even more musical in painting; for here there is less of the tyranny of mere masses of material, and their inexorable suggestions of weight and support; here there is more freedom, less is predetermined for one, although nothing is left to

wayward fancy; and here, with this seeming greater freedom, many more instruments are playing to woo us away from our tight, painfully limited selves, and to dissolve us into the space presented, until at last we seem to become its indwelling, permeating spirit.

Space-composition in painting, then, is not the upstart rival of architecture, but its lovelier sister, an art capable of effects finer, more enchanting, more surely winning. And it produces its effects by totally different means. Architecture closes in and emprisons space, is largely an affair of interiors. Painted space-composition opens out the space it frames in, puts boundaries only ideal to the roof of heaven. All that it uses, whether the forms of the natural landscape, or of grand architecture, or even of the human figure, it reduces to be its ministrants in conveying a sense of untrammelled, but not chaotic spaciousness. In such pictures how freely one breathes,—as if a load had just been lifted from one's breast; how refreshed, how noble, how potent one feels; again, how soothed; and still again, how wafted forth to abodes of far-away bliss!

The feeling just described is one that, at happy moments, many of us have had in the presence of nature, and it is one that we expect, but too seldom get, from landscape-painting. Yet space-composition is as distinct from the art of landscape as it is from architecture. It can produce its effects with a grand city square (as indeed we have it in paintings by Piero dei Franceschi) no less, if not better, than with the lines of the hills; its triumphs do not depend on subtle modelling of the atmosphere, nor on elaborate study of light and shade. Nay, so little mere dexterity, skill, and science are required to succeed in this art, that, provided the artist have the feeling for it, and be brought up in a good tradition, even the poorest can attain to some success: and there scarcely can be found an Umbrian picture, wretched though it may be in all other respects, which does not win us by its pleasant sweep of space. And if our interest be really in the work of art—not in the artist, and his madness, triumph, or despair —we shall not despise space-composition because it requires less dexterity and skill than landscape-painting as now practised. Believe

me, if you have no native feeling for space, not all the science, not all the labour in the world will give it you. And yet without this feeling there can be no perfect landscape. In spite of the exquisite modelling of Cézanne, who gives the sky its tactile values as perfectly as Michelangelo has given them to the human figure, in spite of all Monet's communication of the very pulse-beat of the sun's warmth over fields and trees, we are still waiting for a real art of landscape. And this will come only when some artist, modelling skies like Cézanne's, able to communicate light and heat as Monet does, will have a feeling for space rivalling Perugino's or even Raphael's. And because Poussin, Claude, and Turner have had much of this feeling, despite their inferiority in other respects to some of the artists of our own generation, they remain the greatest European landscape painters—for space-composition is the bone and marrow of the art of landscape.

XIII.

Now that we have some inkling of the resemblances and differences between space-com-

position on one side, and architecture and landscape-painting on the other; now that we understand why it has a distinct place among the arts, we shall be able to appreciate the real qualities of Perugino and Raphael, as otherwise we could not possibly have done. One point, however, still remains to be noted. It is this. Space-composition, as we agreed, woos us away from our tight, painfully limited selves, dissolves us into the space presented, until at last we seem to become its permeating, indwelling spirit. In other words, this wonderful art can take us away from ourselves and give us, while we are under its spell, the feeling of being identified with the universe, perhaps even of being the soul of the universe. The feeling may be so conscious that it remains an artistic sensation—the most artistic of all; or it may transport one into the raptures of mysticism; but for those of us who are neither idolaters nor suppliants, this sense of identification with the universe is of the very essence of the religious emotion—an emotion, by the way as independent of belief and conduct as love itself. And now mark whither we have come. The religious emotion—for

some of us entirely, for others at least in part—is produced by a feeling of identification with the universe; this feeling, in its turn, can be created by space-composition; it follows then that this art can directly communicate religious emotion—or at least all the religious emotion that many of us really have, good church-members though we may be. And indeed I scarcely see by what other means the religious emotion can be directly communicated by painting—mark you, I do not say represented.

If, then space-composition is the only art intrinsically religious, since the Perugian school is the great mistress of this art, we see why the paintings of Perugino and Raphael produce, as no others, the religious emotion. And so strong is it when produced, that the haunting quandary of commonplace minds is how Perugino could have painted pictures so profoundly religious and yet have been an atheist and a villain.

If here it were our business to discuss the relation of the work of art to the artist, it could be pointed out that a villain and an atheist might paint sweet, holy people because he preferred them in life, finding them easier victims,

lovely, tender, pure women, because they were a rarer or more fragile prey. Finding these people more convenient, he might even be crafty enough to do what he could to add to their number by painting pictures that would wake those who looked on them to a consciousness of preference for a life holy and refined. All this is a quite conceivable, but here at least an unnecessary, hypothesis. Perugino, as I have but now said, produces his religious effect by means of his space-composition. Of his figures we require no more than that they shall not disturb this feeling, and if we take them as we should, chiefly as architectonic members in the effect of space, they seldom or ever disturb us. Their stereotyped attitudes and expressions we should judge, not as if they were persons in a drama, but as so many columns or arches, of which we surely would not demand dramatic variety.

Not that Perugino was contemptible as a mere Illustrator. Far from it! He had a feeling for beauty in women, charm in young men, and dignity in the old, seldom surpassed before or since. Then there is a well ordered seemli-

ness, a sanctuary aloofness in all his people which makes them things apart, untouched and pure. Great reserve also does much for him. Violent action he doubtless avoided because he felt himself unequal to the task—indeed, so little did he ever master movement that his figures when walking, dance on tiptoe, and on their feet they never stand; but he as carefully kept away from unseemly expression of emotion. How refreshingly quiet are his Crucifixions and Entombments! The still air is soundless, and the people wail no more; a sigh inaudible, a look of yearning, and that is all. How soothing must such paintings have been after the din and turmoil and slaughter of Perugia, the bloodiest town in Italy! Can it be wondered that men, women, and children ran to see them? Nor yet is life so free from sordid cares and meaningless broils that we can forego such balm for the soul as Perugino brings.

The space effect, however, plays so important a part in his compositions that it becomes difficult to say just how much of their quality is due to other factors. We shall be surer of our judgment if we look at one or two of

Perugino's portraits. In young Messer Alessandro Braccesi we have the type so recurrent in the pictures, and we see that it loses little of its Peruginesque charm, although here there is no transfiguring background. And even in a portrait where there is a most soothing special accompaniment, the one, in the Uffizi, of Francesco dell' Opere, Perugino shows his great mastery over Illustration by presenting to us one of the most ably interpreted, most firmly characterised, most convincing faces in the whole range of Renaissance art—so powerful a face that all the poppy drowsiness of the landscape cannot soften down its rigour. And how little of swooning sentimentality there really was in his nature we may infer from that sternly matter-of-fact self-appreciation, his own portrait in the Cambio at Perugia.

Remarkable, however, as are Perugino's qualities as an Illustrator, I doubt whether we should rank him among the great artists for these alone. They are not sufficient—if, indeed, even the very highest reaches of mere Illustration ever are—to make up for a deficiency in feeling either for form or movement, a deficiency not

so deplorable, thanks to his repeated contact with Florence, as Pintoricchio's, yet sad enough. But so potent was his charm as a space-composer that we never take his figures seriously as figures—or, if we do, we are wrong; for to quarrel with them is no wiser than to make ado about silly words set to a solemn music. These figures got worse and worse as he grew older, and, finally, when art already was awhirl with the revelation of Michelangelo, Perugino, altogether retiring from the struggle to count among artists, ceased visiting Florence, and lost what sense he ever had possessed for the figure and the nude. But his feeling for space he could not lose; nay, it gained in strength when, no longer wasting vitality on the effort of painting the figure as for itself it should be painted—an effort repugnant to his nature,—he gave loose rein to his native impulse. He spent the last years of his life wreathing the Umbrian hills with his golden art, leaving on the walls of many a wayside shrine skies and horizons ineffable.

And now let us look more closely at a few of Perugino's compositions. One of his earliest works is the fresco, in the Sixtine Chapel, of

"Christ Giving the Keys to Peter," a work in which he has given more attention to structure than you shall find him doing again. As if by miracle, several persons are standing on their feet. Note, however, that these are neither Christ nor the Apostles, whom doubtless Pietro was already painting by rote, but portraits of his own friends. And as if to explain the miracle, he has, on the extreme left, introduced himself standing by Luca Signorelli, from whom he then was drawing his inspiration. Yet you will not find even these persons life-enhancing by means of their tactile values or their movement. And throughout this fresco, Perugino's figures are no more attractive than Pintoricchio's, no better constructed than in the frescoes of those Florentine mediocrities, Cosimo Rosselli and Ghirlandaio, in movement contemptible beside Botticelli. And still among the paintings of the Sixtine Chapel Perugino's is certainly not the least agreeable. Nay, is there one more delightful? It is the golden, joyous colour, the fine rhythm of the groups, and above all the buoyant spaciousness of this fresco that

win and hold us. Our attention first falls on the figures in the foreground, which measured against the pavement cunningly tesselated for the purpose, at once suggest a scale more commensurate with the vastness of nature than with the puniness of man. Nor do these grand figures crowd the square. Far from it. Spacious, roomy, pleasantly empty, it stretches beyond them, inward and upward, over groups of men, surely of the same breed, but made small by the distance, until, just this side of the horizon's edge, your eye rests on a temple with soaring cupola and airy porticoes, the whole so proportioned to the figures in the foreground, so harmonised with the perspective of the pavement, that you get the feeling of being under a celestial dome, not shut in but open and free in the vastness of the space. The effect of the whole is perfectly determined both by the temple, through which runs the axis of this ideal hemisphere, and by the foreground, which suggests its circumference. And taking it as a sphere, you are compelled to feel as much space above and beyond the dome as there is between it and yourself.

We have no time to dwell at this length on Perugino's other paintings. But a few must not pass unmentioned. How cool in its warmth is the effect of the Albani Polyptych, with its space continuous through the various panels, felt though beautiful arches, stretching to enchanted distances, evoking freshness and fragrance, bringing back to you those rare moments when, new to life, in the early hour of a summer morning, for an instant you tasted of Paradise. Of Perugino's pictures in the Louvre alone, four have this golden, dreamy summeriness: the idyll, more than Theocritan, of "Apollo and Marsyas"; the dainty small "St. Sebastian," of Pietro's later years; and two earlier works: the round containing the Madonna with guardian Saints and Angels, all dipped in the colour of heaven, dreaming away in bliss the glowing summer afternoon; and, finally, the large "St. Sebastian," enframed under an arch which opens out on Eden, and measuring, not as in *plein-air* painting, a mite against infinity, but as man should in Eden, dominant and towering high over the horizon. It is this exaltation of the human being over

the landscape that not only justifies but renders great, paintings otherwise so feeble as the frescoes in the Cambio of Perugia—even the feeblest of them, the one where you see two lovely women unrecognisable, save for their symbols, as "Strength of Will" and "Temperance," and on the ground below them dreamy, lackadaisical, pretty knights and captains, still less recognisable as renowned exemplifiers of these virtues, yet grand and columnar in their relation to the vastness of the landscape. Far better, despite its somewhat gaunt blues, is the Triptych of the National Gallery, mellow in its gold, with the adoring Virgin supereminent over nature, and the singing Angels turning the sky they float in to the apse of some aërial cathedral. Without the transmuting power of the spacious pavilion opening out on the Umbrian vale, what would be the value of the Munich panel representing the "Virgin Appearing to St. Bernard"? What but the uplifting skies and soothing distances draws your steps at Florence to the "Crucifixion" in S. Maria Maddalena de' Pazzi?

XIV.

And now we are face to face with the most famous and most beloved name in modern art —Raphael Sanzio. There have been in the last five centuries artists of far greater genius. Michelangelo was grander and more powerful, Leonardo at once more profound and more refined. In Raphael you never get the sweet world's taste as in Giorgione, nor its full pride and splendour as in Titian and Veronese. And I am calling up only Italian names—how many others, if we chose to cross the Alps!—and it is only as Illustrator that he rivals these: for in the more essential matters of figure-painting Raphael is not for a moment to be ranked on a level with the great Florentines; nor does he, like the Venetians, indelibly dye the world with resplendent colour. If you measure him with the standards that you would apply to artists like Pollaiuolo or Degas, you will soon condemn him to the radiant limbo of heavily gilt mediocrities; for movement and form were to his temperament, if not to his mind, as repugnant as ever they were to his patri-

archal precursor, Duccio. Sift the legions of drawings ascribed to him until you have reduced their number to the few unmistakably his. Would you then venture to place even these few among the works of the greatest draughtsmen? Or look at his "Entombment," the only composition which he attempted to treat entirely as every serious figure-painting should be treated, for the tactile values and the movement that it may be made to impart. You see that the poor creature, most docile and patient, had toiled and sweated to achieve what his head understood but his heart felt not—direct communications of force. The result is one of the most uncouth "academies" that may be seen, at least outside of that charnel-house of prize pictures, the diploma gallery of the École des Beaux Arts at Paris.

Ever ready to learn, Raphael passed from influence to influence. At whose feet did he not sit? Timoteo Viti's, Perugino's, and Pintoricchio's, Michelangelo's, Leonardo's, and Fra Bartolommeo's, and finally, Sebastian del Piombo's. From the last named, Sanzio, then already at the very height of his career and triumph, humbly

endeavoured to acquire those potent secrets of magical colour which even a second-rate Venetian could teach him. And although he learned his lesson well, for in this the Umbrians ever had been distant cousins, as it were, of the Venetians, yet twice only did he attain to signal achievement in colour: the fresco, so splendid as mere painting, which represents the "Miracle of Bolsena," and that exquisite study in grey, the "Portrait of Baldassare Castiglione." But what are these beside the mural paintings of Veronese, or the portraits of Titian? At his rarest best Raphael, as a master of colour, never went beyond Sebastiano.

Whether then we are on the outlook for eminent mastery over form and movement, or for great qualities of colour and mere painting, Raphael will certainly disappoint us. But he has other claims on our attention—he was endowed with a visual imagination which has never even been rivalled for range, sweep, and sanity. When it has been surpassed, it has been at single points and by artists of more concentrated genius. Thus gifted, and coming at a time when form had, for its own sake, been recovered

by the Naturalists and the essential artists, when the visual imagery, of at least the Italian world, had already suffered along certain lines, the transformation from the Mediæval into what ever since has been for all of us the mod' ern, when the ideals of the Renaissance were for an ineffable instant standing complete, Raphael, filtering and rendering lucid and pure all that had passed through him to make him what he was, set himself the task of dowering the modern world with the images that to this day, despite the turbulent rebellion and morose secession of recent years, embody for the great number of cultivated men their spiritual ideals and their spiritual aspirations. "*Belle comme une madonne de Raphael*" is, among the most artistic people in Europe, still the highest praise that can be given to female beauty. And, in sooth, where shall one find greater purity, more utter loveliness than in his "Granduca Madonna," or a sublimer apparition of woman than appeared to St. Sixtus? Who, as a boy reading his Homer, his Virgil, or his Ovid, and dreaming dreams and seeing visions, but has found them realised a thousand fold in the "Parnassus"! Who has

ever had an ideal of intellectual converse in noble surroundings but has looked with yearning at the "Disputa" and the "School of Athens"! Has Galatea ever haunted you? Tell me, has she not imparted a thousand times more life and freedom and freshness since you have seen her painted by Raphael in the midst of her Tritons and Sea-Nymphs? Antiquity itself has, in the figure-arts, left no embodiment so exultingly complete of its own finest imaginings.

We go to Raphael for the beautiful vesture he has given to the Antiquity of our yearnings; and as long as the world of the Greeks and Romans remains for us what I fervently pray it may continue to be, not only a mere fact, but a longing and a desire, for such a time shall we, as we read the Greek and Latin poets, accompany them with an imagery either Raphael's own, or based on his; so long shall we see their world as Raphael saw it—a world where the bird of morning never ceased to sing.

What wonder then that Raphael became on the instant, and has ever remained, the most beloved of artists! A world which owed all

that was noblest and best in it to classical culture, found at last its artist, the Illustrator who, embodying Antiquity in a form surpassing its own highest conceptions, satisfied at last its noblest longings. Raphael, we may say, was the master artist of the Humanists, and the artist of people nurtured on the Classics he remains.

But there is in our civilisation another element which, though it is certainly much less important in our conscious intellectual life, and of much less interest to the pictorial imagination, is said, nevertheless, to be morally superior and poetically grander—all the Hebraic element, I mean, that has come to us from the Old and New Testaments. Sanzio here, also, performed a task by which we have benefited ever since, for, imperturbably Hellenic in spirit, he has given an Hellenic garb to the Hebraic universe. In pictures which he either executed or superintended, or at least inspired, Raphael has completely illustrated both the Old and New Testaments; and such has been the spell of these Illustrations that they have trickled down to the lowest strata of society, and it will take

not one but ten thousand M. Tissots to win even the populace away from them. And this imagery, in which Raphael has clothed the Hebrew world for us, is no more Hebraic than that of Virgil, singing the new order of things when the lion shall lie down with the lamb. Raphael has brought about the extraordinary result that when we read even the Hebrew classics, we read them with an accompaniment of Hellenic imagery. What a power he has been in modern culture, Hellenising the only force that could have thwarted it! If you would have examples in proof of what I have been saying, look at the *Loggia*, look at the cartoons for the tapestries, look at Marcantonio's engravings, but look, above all, in the Pitti at the "Vision of Ezechiel." Is it thus that Jehovah revealed himself to his prophets? Is it not rather Zeus appearing to a Sophocles?

Raphael has enshrined all the noble tenderness and human sublimity of Christianity, all the glamour and edifying beauty of the antique world, in forms so radiant that we ever return to them to renew our inspiration. But has he not also given us our ideals of beauty? The

Florentines were too great as figure-artists, the Venetians as masters of colour and paint, to care much for that which in Art, as distinguished from Illustration, is so unimportant as what in life we call beauty. The "beautiful woman," is apt to be what the real artist considers a bad subject—one in the painting of which it is exceedingly difficult, if at all possible, to present form or line. Such a woman, delightful though she may be in life, and ethically and socially perhaps the most desirable type, is apt to become in art a vulgar chromo. Many efforts have been made in our times, by artists who were mere Illustrators—or at least have had influence as such only,—to change the ideal; but the fatalistic and ailing woman they tried to make popular, though more attractive to tastes bored with health and lovableness, is not in itself any more artistic than the other. So the type of beauty to which our eyes and desire still return is Raphael's—the type which for four hundred years has fascinated Europe. Not artist enough to be able to do without beauty, and the heir of the Sienese feelings for loveliness, too powerfully controlled by Floren-

tine ideals not to be guided somewhat by their restraining and purifying art, Sanzio produced a type, the composite of Ferrarese, Central Italian and Florentine conceptions of female beauty, which, as no other, has struck the happy mean between the instinctive demands of life and the more conscious requirements of art. And he was almost as successful in his types of youth or age—indeed, none but Leonardo ever conceived any lovelier or more dignified. Only for manhood was Raphael perhaps too feeble—and yet, I am not sure.

A surprise awaits us. This painter whose temperament we fancy to have been somewhat languid, who presented ideals Hesperidean, idyllic, Virgilian, could, when he chose, be not only grand in his conceptions—that we know already,—but severe, impassive, and free from any aim save that of interpreting the object before him. And Raphael's portraits, in truth, have no superiors as faithful renderings of soul and body. They are truthful even to literal veracity, perceived in piercing light, yet reconstructed with an energy of intellectual and artistic fusion that places them among the

constellations. Need we cite instances? Bear in mind the various portraits in the *Stanze* of Julius II.; the cruel refinement of the Madrid bust of a young Cardinal; the genial faces of Navagero and Beazzano; the brutish greasiness of Leo X., nevertheless not wholly repellent; and, best of all, the majestic portrait of a young Roman matron—such as Cornelia must have looked—known in the Pitti as "La Donna Velata."

XV.

But was this, then, all Raphael's merit—that he was a lovable Illustrator, the most lovable that we have ever had? With the vanishing of that world, offspring of Antiquity and the Renaissance, we now live in; with the breaking of that infinite chain of associations each link of which has the power to make us throb with joy;—if the ochlocracy prevail in our midst, not restrained as during the French Revolution by sublime catch-words, but at last persuaded that man lives on bread alone; or, worse fate, if, in the more than thrice millennial but still undecided duel between Europe and Asia,

little Europe finally succumb to the barbarians; then, should another culture ever upspring, and in it people capable of appreciating art, what (if by miracle his work survived) would they find in Raphael? As an Illustrator he would mean at the utmost no more to them than, as mere Illustrators, the great artists of China and Japan mean to us. He would not embody their ideals nor express their aspirations, nor be conjuring up to their minds subtly appreciative sensations, feelings, and dreams, emprisoned, since the glowing years of childhood, in the limbo of their unconscious selves, and needing the artist to fetch them out to the light. They could enjoy him, only as we who know nothing or next to nothing of the myths, poetry, or history of China and Japan, yet take pleasure in the art of those countries—as pure Art, independent of all accidents and all circumstances, confined to the divine task of heightening our vital and mental processes. And as pure Art, what supreme distinction would they discover in Raphael? Such as were wise enough to continue their quest, although they found him

lacking in the qualities essential to the figure-arts, lacking also in the gifts which make the great craftsman, would end by seeing that he, Raphael Sanzio, was the greatest master of Composition—whether considered as arrangement or as space—that Europe down to the end of the nineteenth century had ever produced.

What space-composition is, we already know, and here we need not discuss it again. It will suffice to examine a few of Raphael's masterpieces, as before we looked at certain of Perugino's. The earliest, and perhaps loveliest revelation of Raphael's gift we shall find in his "Sposalizio." In essentials it is, as a space-composition, but a variation on the fresco of Perugino that we studied in the Sixtine Chapel; the same grouping in the foreground, the same middle distance, the same closing of the horizon with a domed temple. The elements and the principle remain the same, but the indwelling spirit is not the same. Subtler feeling for space, greater refinement, even a certain daintiness, give this "Sposalizio" a fragrance, a freshness that are not in Perugino's

fresco. In presence of young Sanzio's picture you feel a poignant thrill of transfiguring sensation, as if, on a morning early, the air cool and dustless, you suddenly found yourself in presence of a fairer world, where lovely people were taking part in a gracious ceremony, while beyond them stretched harmonious distances line on line to the horizon's edge.

The space effect of Perugino's great fresco we compared to a celestial dome; but there perhaps it will escape you if you do not look carefully. Raphael, perchance more aware of just what he was seeking, produces a similar effect, but unmistakable, and grander. Look in the *Stanze* at that majestic theophany known as the "Disputa." On the top of Olympus the gods and heroes are assembled in council. They are so arranged that the most obvious architecture could not better indicate the depth and roundness of a dome; but no architectural dome could so well convey a sense of the vastness yet commensurability, nay, shall we not say of the companionship of space. How much greater, how much purer than one's ordinary self—how transfigured one feels here!

The forms in the "Disputa" are noble in intention, as they always are in Raphael's best work. But think away the spaciousness of their surroundings. What has become of the solemn dignity, the glory that radiated from them? It has gone like divinity from a god. And the other fresco, the "School of Athens," would suffer still more from such treatment. We have a cartoon of this subject with the figures only, and we have Raphael's painting. How ordinary and second-rate are the mere figures; how transformed when seen against those sublime arches, almost the grandest ever conceived! And not only are the figures ennobled, but yourself. How like a demigod you feel here in this lighter, purer air!

And what decorations for a small room! Into a room of dimensions almost mean and far from tempting to the decorator, the "Disputa" and the "School of Athens," the "Parnassus" and the pure space occupied by "Justice," bring all the out-of-doors of some Eden, where man has no sordid cares, no struggles, where thought and art are his only occupations.

For Raphael was not only the greatest Space-Composer that we have ever had, but the greatest master of Composition in the more usual sense of grouping and arrangement. Before we leave the *Stanza della Segnatura*, look again at the "Disputa." Note the balance of the masses about the Host, note the flow towards it of all the lines. Upon it your eye must rest. Or in the "School of Athens" see how everything converges towards Plato and Aristotle, the effect further enhanced by the enframing distant arch against which they stand. It is the effect that we found in Duccio's "Incredulity of Thomas," but here on a scale almost cosmic. In the ceiling of the same *Stanza* is a "Judgment of Solomon." Have you ever seen a flat space better filled, a clearer arrangement and better balance of masses? A kindred effect you may see in the Farnesina, where concave spherical triangles are so admirably filled with paintings of the various adventures of Psyche, that you think of them as openings revealing scenes that are passing, never as awkward spaces almost hopelessly difficult to deal with.

But hard as it may be to fill spaces like these,

it is yet no task beside the difficulty of treating one group, perhaps one figure only, so that, perfectly dominating the space at command, it shall not become too abstract and schematic and fixed, but shall suggest freedom, evoke an environment of air and sunshine. When looking at the "Granduca Madonna," has it ever occurred to you to note that the whole of her figure was not there? So perfect is the arrangement that the attention is entirely absorbed by the grouping of the heads, the balance of the Virgin's draped arm and the Child's body. You are not allowed to ask yourself how the figure ends. And observe how it holds its own, easily poised, in the panel which is just large enough to contain it without crowding, without suggesting room for aught beside.

But great as is the pleasure in a single group perfectly filling a mere panel, it is far greater when a group dominates a landscape. Raphael tried several times to obtain this effect—as in the "Madonna del Cardellino," or the "Madonna del Prato," but he attained to supreme success once only—in the "*Belle*

Jardinière." Here you have the full negation of the *plein-air* treatment of the figure. The Madonna is under a domed sky, and she fills it completely, as subtly as in the Granduca panel, but here it is the whole out-of-doors, the universe, and a human being supereminent over it. What a scale is suggested! Surely the spiritual relation between man and his environment is here given in the only way that man—unless he become barbarised by decay, or non-humanised by science—will ever feel it. And not what man knows but what man feels, concerns art. All else is science.

XVI.

To resume, Raphael was not an artist in the sense that Michelangelo, Leonardo, Velasquez, or even Rembrandt was. He was a great Illustrator and a great Space-Composer. But the success he attained was his ruin; for, obliged in the later years of his brief life, to work hastily, superintending a horde of assistants, seldom with leisure for thought, he felt too pressed to work out his effects either as Illustration or as Space-Composition; so that most

of his later work lacks the qualities of either of these arts, over which he was the natural master.

And if this were so with him, how much worse with his pupils, his executants, brought up on hurry and turmoil, none of whom had talents either as Illustrators or as Space-Composers! And in truth what more unpalatable than their work? They have none of that feeling for space which pleases even in the worst immediate followers of Perugino; none of that pleasant colour which attracts us to even the meanest Venetian. No wonder that we have given over Giulio Romano, Pierino del Vaga, Giovan Franceschi Penni, Michelangelo Caravaggio, and their ignoble fellows to oblivion. It is all they deserve.

But let not these names come to our minds when we think of the artists of Central Italy, but the names of the splendid cohort of great Illustrators, great Figure-Artists, great Space-Composers, led by the bright genius of Duccio and Simone Martini, of Piero dei Franceschi and Signorelli, of Perugino and Raphael.

INDEX TO THE WORKS OF THE PRINCIPAL CENTRAL ITALIAN PAINTERS.

NOTE.

The following lists make no claim to absolute completeness, but no genuine work by the painters mentioned, found in the better known public or private collections, has been omitted. With the exception of three or four pictures, which he knows only in the photographs, the author has seen and carefully studied every picture indicated, and is alone responsible for the attributions, although he is happy to acknowledge his indebtedness to the writings of Signor Cavalcaselle, of the late Giovanni Morelli, of Signor Gustavo Frizzoni, and of Dr. J. P. Richter.

Public galleries are mentioned first, then private collections, and churches last. The principal public gallery is always understood after the simple mention of a city or town. Thus, Paris means Paris, Louvre, London means London, National Gallery, etc.

An interrogation point after the title of a picture indicates that its attribution to the given painter is doubtful. Distinctly early or late works are marked E. or L.

It need scarcely be said that the attributions here given are not based on official catalogues, and are often at variance with them.

ALEGRETTO NUZI (or Nuti).

Umbrian. School of Fabriano. Died in 1374. Developed under Florentine influences, especially Bernardo Daddi's.

Altenburg. Lindenau Museum, 16. Coronation (?).
52. Madonna (?).

Apiro (near Cingoli, March of Ancona). S. Francesco. Madonna and Saints. 1366.

Berlin. 1076. Madonna with SS. Catherine and Bartholomew.
1078. Crucifixion.
Madonna with SS. Peter, Francis, Benedict, and Bartholomew below, and four Saints above. Turkey carpet woven with Imperial Eagle. L. (?)

Detroit (U. S. A.). 3. Triptych: Madonna, Crucifixion, Nativity. E.

Dijon. Musée, Collection Maciet, 28. Triptych: Madonna, Crucifixion, Nativity.

Fabriano. Municipio. St. Antony Abbot adored by Worshippers.
SS. Augustine, Antony of Padua, and Stephen.
Casa Fornari. Madonna.
Madonna enthroned. 1372.
Dead Christ.
S. Agostino. Fragments of Fresco: Story of St. Augustine (?).
Duomo, Capitolo. Polyptych: Madonna with four Saints.
Madonna with Evangelist, Magdalen, Bartholomew, and another Saint.
St. Antony Abbot and the Evangelist.

Fabriano (*Con.*). St. Venanzio and the Baptist.
S. Lucia, Sacristy. Frescoes: Dormition and other scenes.
Chapel L. (above modern Ceiling). Fragments of Frescoes.

Macerata. Biblioteca. Triptych. 1369. Madonna and Saints (from Monte Cassiano).

Milan. Poldi-Pezzoli, 594. Madonna and two Saints.

Richmond (Surrey). Sir Frederick Cook. Triptych: Coronation and groups of Saints.

Rome. Vatican, Museo Cristiano, Case H, 1. Triptych: Madonna with SS. Ursula and Michael and Donors. 1365.
Case S, 1. Small Madonna (?).

Strasburg. University Gallery, 202ª. SS. Peter and Bartholomew and three other Apostles.

ALUNNO see NICCOLÒ

ANDREA DE LICIO

Umbrian school. Active last decades of fifteenth century. Pupil perhaps of Girolamo di Giovanni da Camerino; developed under influence of Niccolò da Foligno and Lorenzo da Sanseverino the Younger.

Aquila. Chiesetta dell' Ospedale, over West Door. Fresco: Madonna with the Baptist, St. James, and six Angels (?).

Atri. Duomo, Choir. Frescoes: Life of Virgin. Saints.
Elsewhere in Church. Fragments of Frescoes.

Gruadiagrele (Abruzzi). Collegiata, S. Wall, Outside. Fresco: St. Christopher. 1473.

ANDREA DI NICCÒLO.

School of Siena. 1450 (?)–1529. Pupil perhaps of Matteo di Giovanni; influenced by Neroccio and Benvenuto di Giovanni.

Cambridge. Fitzwilliam Museum, 561. Madonna with SS. Peter and Jerome.

Casole (near Volterra). Collegiata. Madonna and Saints, with Massacre of Innocents in Lunette, and *Predelle.* 1498.

Montecchio (Senese). S. Andrea. Madonna with SS. John and Jerome.

Paganico (near Grosseto). Parish Church, over Door. Madonna and four Saints.

Sarteano (Val di Chiana). Signor Sestilio Barni. Madonna with SS. Roch and Sebastian; *Predella* with small Scenes.

Siena.
298. Madonna. 1500.
365. Nativity and Saints.
368. Crucifixion. 1502.
394. *Predella*: Seven Saints. L.
S. Francesco, Gallery of Seminario. *Predella*: Fortitude and Prudence.
S. Mustiola (Compagnia di SS. Crispino e Crispignano) Madonna with SS. Crispino and Crispignano. 1510.

ANTONIAZZO ROMANO.

Umbrian school. Active 1460–1508. Formed under influence of Melozzo da Forlì, and later of Fiorenzo di Lorenzo, and perhaps Perugino.

Altenburg. Lindenau Museum, 112. Madonna.

Altenburg (*Con.*). 126–129. Annunciation with SS. Peter and Paul.

Berlin. Von Kaufmann Collection. Madonna.

Brussels. Musée. Christ with two Saints.

Cambridge (U. S. A.). Fogg Museum. Madonna. Tabernacle: Madonna and Angels.

Capua. Museo. Polyptych: Madonna and Saints, etc. 1500. (?)

Duomo. Madonna with SS. Lucy and Stephen. 1489.

Cassel. 481. Diptych: St. Cosmas; Four Angels.

Città di Castello. Cav. Maglierini Graziani. Madonna.

Fermo. Biblioteca. Madonna.

Florence. Uffizi, 1543. Madonna.

1558. Triptych: Madonna with SS. Peter and Paul. 1485.

Fondi (near Terracina). Parish Church, R. Transept. Madonna with SS. Peter and Paul.

Gloucester. Highnam Court, Sir Hubert Parry, 60. Madonna with SS. Peter and Paul.

Hatfield. Warren Wood, Mr. Charles Butler. Madonna healing Pope's Hand.

Lewes. Lewes House, Mr. E. P. Warren. Madonna.

Lille. 992. Madonna and infant John.

London. Mr. Robert Benson. Madonna and Cherubim.

Lyons. M. Edouard Aynard. Profile of Woman (?).

Montefalco. Pinacoteca (S. Francesco). SS. Nicholas of Tolentino, Illuminata, and Vincent.

Montefortino (near Amandola). Municipio. Female Saint.

Naples. Madonna with Bird. 1484.
S. Paolo Maggiore, Third Altar, L. Madonna with SS. Peter and Paul.

Newport (U. S. A.). The Reef, Mr. Theodore M. Davis. Madonna.

New York. Metropolitan Museum. *Predella:* Small Nativity.

Orte. Duomo, Sacristy. Annunciation. 1500.

Parcieux (near Trêvoux). La Grange Blanche, M. Henri Chalandon. Beato Michele and Worshipper. 1484.

Perugia. Sala V., 19. Madonna.

Philadelphia. Mr. John G. Johnson. Madonna.

Rieti. Museo Civico, 13, 16, 19. SS. Francis and Antony of Padua, and Madonna with Donor. 1464.

Rome. Barberini Gallery, 68. Nativity.
Corsini Gallery, 2371. Madonna with SS. Paul and Francis. 1488.
6820. St. Sebastian with P. Altissen and W. Pereir. After Nov., 1491.
Magazine. Madonna with SS. Peter and Paul.
Doria Gallery, 131. Madonna.
Lateran, 59. Fresco: Crucifixion.
Vatican, Pinacoteca. Madonna with SS. Peter and Paul and 12 Members of the Rota.
Museo Cristiano, Case O, XVI. Adoration of Magi.
S. Croce in Gerusalemme, Apse. Frescoes: Finding of True Cross.

Rome (Con.). S. Giovanni Laterano, on Tabernacle over Confessional. Frescoes: Crucifixion and Saints; Madonna and Donor.

Madonna di Buon Ajuto, High Altar. Fresco: Madonna.

S. Maria sopra Minerva, Fourth Altar R. Annunciation and Donors.

Fifth Chapel R. Fresco: Christ as Judge with Cardinal Torquemada as Donor.

Camera di S. Caterina da Siena. Frescoes: Annunciation; Crucifixion; Saints, etc.

S. Omobono. Frescoes: Madonna and two Saints; Christ and Angels.

Pantheon. Fresco: Madonna with St. Francis and the Baptist.

S. Paolo Fuori le Mure, Sacristy. Madonna with SS. Justina, Peter, Paul, and Benedict. The same saints on separate panels.

Anticamera to Sacristy. Frescoes (in lunette): Madonna and two Dominican Saints.

Over Door. Bust of Christ.

Apse over inner Door. St. Paul.

St. Peter's, Grotte Vaticane. Fresco: Madonna.

S. Pietro in Montorio Third Chapel L. Frescoes: Madonna with St. Anne, and other subjects.

S. Salvadore in Laura: Sala dell' Amministrazione. Madonna enthroned.

Rome (*Con.*). SS. Vito e Modesto, L. Wall. Fresco: Saints. 1483.

Subiaco. S. Francesco, High Altar. SS. Antony of Padua and Francis. 1467.

Terni. Pinacoteca. Large Polyptych: Madonna with SS. Francis, Bonaventura, Louis, and the Baptist. 1485.

Tivoli. S. Giovanni Evangelista. Frescoes: Assumption; Birth and Naming of Baptist; Sibyls, Saints.

MATTEO BALDUCCI.

Umbro-Sienese. Active first quarter of sixteenth century. Pupil of Pacchiarotto; assistant and imitator of Pintoricchio; influenced by Fungai.

Altenburg. Lindenau Museum, 116–123. Decorative Panels.

Bergamo. Lochis, 206. St. Antony of Padua preaching.

Morelli, 46. Flight of Clelia.

Berlin. 120. Madonna enthroned with St. James and another Saint and two Angels.

Boston (U. S. A.). Fine Arts Museum. SS. Sebastian and Christopher. SS. Roch and Antony Abbot.

Bourges. Musée. Madonna and infant John.

Cetona (Senese). S. Francesco, Chapel of S. Egidio. Madonna and two Saints.

Cologne. 513. St. Margaret.

528. Madonna and Saints.

Dresden. 38. St. Crispin.

Florence. Mr. B. Berenson. Infancy and Old Age.

Gubbio. Pinacoteca. Bacchanal.

Liverpool. Walker Art Gallery, 34. Madonna (?). E.

London. Earl Crawford. Diana and Actæon.

Lucardo (above Certaldo). Parish Church. Madonna with Baptist and St. Sigismond.

Milan. Comm. Benigno Crespi. St. Catherine receiving Stigmata.

Montpellier. Musée, 573. St. Christopher (?).

Oxford. Christ Church Library, 21. Madonna with two female Saints and two Angels.

Paris. 1571. Judgment of Solomon.
1572. Judgment of Daniel.

Siena. 346. Angel.
359. Madonna with SS. Bernardino and Catherine.
364. St. Jerome and the Magdalen.
377. Faith.
379. Charity.
386. Nativity.
391. Madonna with SS. Jerome and Francis.
393. Justice.
398. SS. Agnes and Francis.
406. *Predella:* Dead Christ; St. Francis; St. Catherine.
Opera del Duomo, 14. St. Antony of Padua.
Palazzo Saracini. *Cassone:* Dream of Hercules.
Tondo: Venus and Cupid.
Tondo: Putto in Landscape.
Duomo, Libreria. Frescoes: Mythological and allegorical scenes on ceiling; Shields over windows; Monochromes in Pilasters.

Siena (*Con.*). Pavement (from his Design): Allegory of Fortune. 1505. (All these under direct inspiration of Pintoricchio).
MADONNA DI CAMPANSI (RICOVERO), CLOISTER. Fresco: Assumption of Virgin (God, Prophets, and Angels by Pietro di Domenico).
S. SPIRITO, FIRST ALTAR L. Madonna in Glory with Saints.
Turin. 144. Madonna (?).
Vienna. COUNT LANCKORONSKI. St. Antony of Padua.

BARTOLO see DOMENICO.

BARTOLO see TADDEO.

BARTOLO DI MAESTRO FREDI.

Sienese. About 1330–1410. Follower of Lippo Memmi and the Lorenzetti; influenced deeply by Barna.

Aix-en-Provence. Annunciation; Nativity. E.
Altenburg. LINDENAU MUSEUM, 59. Dormition of Virgin.
Angers. MUSÉE PINCÉ. Crucifixion and two Bishops.
Arezzo. S. MARIA DELLE GRAZIE, HIGH ALTAR. Fresco: Madonna of Mercy.
Asciano (Senese). PROPOSITURA. Fresco: Agony in Garden.
Berlin. 1072. Madonna. E.
1142. Annunciation and six Saints. E.
Boston (U. S. A.). FINE ARTS MUSEUM. Triptych: Burial and Assumption of Virgin and various Saints. E.

Budapest. 47. Crucifixion.
51. Annunciation.

Castiglione d'Orcia (Senese). S. Simeone. Madonna of Mercy.

Liechtenstein (castle near Vienna). Prince Liechtenstein. Madonna and Angels.

London. Victoria and Albert Museum. St. Stephen.
Sir Kenneth Muir Mackenzie. *Pietà.* E.

Lucignano (Val di Chiana). S. Francesco, High Altar. Polyptych.
R. Wall. Fresco: Triumph of Death.
L. Transept. Frescoes: Scenes from Life of St. Francis; Madonna and Angels; St. George; St. Christopher; Epiphany.
Second Altar L. Fresco: Madonna and Angels (?).

Milan. Brera. Coronation of Virgin with SS. Augustine, Peter, Catherine, and Paul (?).

Montalcino (Senese). Municipio. Four small Saints.
Deposition. 1382.
Baptism.
Coronation. 1388.
Tobias and Angel.
SS. Paul, Francis, Antony of Padua, and Peter.
S. Filippino healing the Sick.
Elevation of S. Filippino.
Signor Camillo Galassi. Triptych.
Hospital, Cloister. Fresco: Crucifixion (?).
Seminario. Madonna.

Montalcino (*Con.*). S. Agostino, Choir. Fragments of Frescoes, and stained glass window. First Altar L. Miraculous Madonna. Misericordia. Angels at top of Spinello Aretino's Coronation.

Montepulciano. Pinacoteca, 1. Coronation.

New Haven (U. S. A.). Jarves Collection, 35. Assumption of Virgin.

Orvieto. S. Giovenale. Frescoes: Annunciation; Nativity; Birth of John (?).

Oxford. University Galleries. Crucifixion and Deposition. E.

Paganico (between Siena and Grosseto). Parish Church, Choir. Frescoes.

Palermo. Baron Chiaramonte Bordonaro, 71. Head of Saint.

Parcieux (near Trêvoux). La Grange Blanche, M. Henri Chalandon. St. Michael with Bishop and Monastic Saint.

Paris. 1151. Presentation.
M. Georges Chalandon. Crucifixion.
M. Martin Le Roy. *Pietà* (?).

Perugia. Sala IV, 13. Crucifixion. E.
31. Large Triptych: Madonna and Saints.

Philadelphia (U. S. A.). Mr. John G. Johnson. *Predella:* Dead Christ and Saints.
Diptych: Madonna; St. Jerome.

Pienza. Museo. Fresco: Madonna of Mercy.
S. Francesco, Choir. Frescoes: Story of St. Francis; two Angels.
Spedaletto. Shrine: story of Passion (?).

Pisa. Museo Civico, Sala III, 41, 42, 45, 46. Legend of S. Galgano.

Rodez. Musée, 210. Marys at Tomb; Resurrection; "Noli me Tangere" (?).

Rome. Vatican, Museo Cristiano, Case C, VII. Nativity.
Case N, XI. Reliquary with Saints.
Case Q, III. Joachim and Angel. E.
Count Gregori Stroganoff. Ascension.

San Gemignano. S. Agostino, Chapel L. of High Altar. Frescoes: Birth and Dormition of Virgin; Dead Christ.
Collegiata, L. Wall. Seventh Fresco on lower line. 1356.
Over L. Door. Frescoes: Madonna and Saints.
Monteoliveto (near San Gemignano). Madonna in Glory; four Saints.

Siena. 51. Polyptych: Madonna and Saints. E.
63. Head of St. Michael.
97. Pilaster with Saints. 1388.
98. *Predella* with Legend of Saint.
99. *Predella:* Joachim in Temple; Deposition; Birth of Virgin. 1388.
100. Four Scenes from Life of Virgin. 1388.
101. Assumption of Virgin. 1388.
102. Pilaster with Saints. 1388.
103. *Predella* with five subjects.
104. Adoration of Magi.
106. SS. Antonio and Onofrio.
184. Madonna and Saints (?). E.
Palazzo Pubblico, Ground Floor, Second Door R., Entrance Hall. Frescoes in Vaulting: Christ and the four Evangelists.
Spedale, Gallery, 29. Madonna, Saints, and Angels.

Siena (*Con.*). SPEDALE. (*Con.*) CHAPEL. Monochrome Frescoes: Last Judgment (?).
SOTTO LE VOLTE. Madonna of Mercy.
PALAZZO SARACINI. Annunciation (two panels).
DUOMO, LARGE CHAPEL AT END OF SACRISTY. Frescoes: Life of Virgin.
SMALL CHAPEL TO L. OF ABOVE. Frescoes: St. Margaret; another Female Saint; a Prophet.
S. MARTINO, FIRST ALTAR R. Madonna nursing Child.

Torrita (Val di Chiana). PROPOSITURA, SECOND ALTAR R. Nativity and Saints.

Vienna. ACADEMY, 48. Scenes from the Apocalypse.
COUNT LANCKORONSKI. Nativity.
Bust of Bishop.

BARTOLOMMEO DELLA GATTA

(real name, Don Piero d'Antonio Dei).

Umbro-Florentine. 1448–1491 (?). Formed under influence of Verrocchio, Piero dei Franceschi, and Signorelli.

Arezzo. MUSEO. St. Roch standing. 1479.
St. Roch kneeling.
DUOMO, SACRISTY. Fresco: St. Jerome in Penitence.
S. BERNARDO, LUNETTE OVER ENTRANCE. Fresco: Vision of St. Bernard.

Budapest. 88. Madonna with Child standing on her knee blessing (?).

Castiglione Fiorentino. PINACOTECA, 13. St. Michael.

Castiglione (*Con.*). Collegiata, Third Altar R. Madonna, Saints, and Donor. 1486.
Sacristy. *Predella* to Altarpiece in Church: Scenes from Legend of St. Julian. 1486.
S. Francesco, R. Transept. St. Francis receiving Stigmata. 1487.

Cortona. S. Domenico, High Altar. Assumption of Virgin (two kneeling Saints by a later hand).

Le Mans. 18. Madonna (?).

Oxford. Christ Church Library. Madonna and Angels.

Rome. Vatican, Sixtine Chapel. First Fresco L.: Women and Children near Moses, and Angel in background showing Moses the Promised Land. 1482 (?).
Collection Villamarina. Madonna and Child.

DOMENICO BECCAFUMI.

School of Siena. 1485–1551. Pupil of Pacchiarotto; influenced by Sodoma and Fra Bartolommeo.

Altenburg. Lindenau Museum, 167. *Tondo:* Holy Family and Infant John.

Ancona. S. Domenico, Sacristy. Moses and Jehovah; Moses and the Tablets of the Law.

Berlin. Wesendonck Collection, 5. Quintus Curtius.

Budapest. Herr Sandor Lederer. Madonna with St. Catherine.

Florence. Pitti, 259. Holy Family.
Uffizi, 189. Holy Family.

Florence (*Con.*). (MAGAZINE). *Putti* upholding a Medallion.
MR. HERBERT P. HORNE. *Cassone:* Story of Deucalion and Pyrrha.
PALAZZO MARTELLI, 2, 6, 20. *Cassone* fronts.
PALAZZO TORRIGIANI. Holy Family.

Hamburg. WEBER COLLECTION, 112. Holy Family and Saints.

Leghorn. SIGNOR GIULIO TORTOLONI. Holy Family and infant John.

London. 1430. Story of Esther.
HERTFORD HOUSE. Judith.
VICTORIA AND ALBERT MUSEUM, 435. Two Allegorical Figures. Version of Leonardo's Battle of the Standard.
IONIDES BEQUEST, 525. Judith.
MR. ROBERT BENSON. Flight of Clelia. Ordeal of St. Lucy.
LADY HORNER. Visitation; Adoration; Presentation.

Lucca. PINACOTECA, SALA I, '60. Continence of Scipio.

Munich. 1076. Holy Family.

Panshanger (near Hertford). LADY COWPER. Holy Family.

Pisa. DUOMO, CHOIR. The Four Evangelists. 1539.
Moses and the Tablets of the Law. 1538.
Moses and the Children of Korah. 1538.

Rome. BARBERINI GALLERY. Holy Family. Female Figure.
DORIA GALLERY, 166. St. Jerome.
PRINCE DORIA. St. Helen in Landscape. *Tondo:* Madonna and Saints.

Rome (*Con.*). Cav. Latanzio Marri Mignanelli. Holy Family and infant John.

Sarteano (Val di Chiana). S. Martino, W. Wall. Annunciation. 1546.

Siena.

344. Baptism.

384. Trinity and four Saints. 1512.

405. Nativity.

417–419. Story of St. Catherine.

420. St. Catherine receiving Stigmata.

423. Fall of Lucifer.

427. Christ in Limbo.

Opera del Duomo. St. Paul enthroned.

Palazzo Pubblico, Sala del Consistorio. Ceiling Frescoes. 1529–1535.

Scuole Regie, Corridor Upstairs. Fresco: St. Christopher.

Spedale Entrance Hall. Fresco: Visitation. 1512.

Nob. Girolamo Bargagli. Holy Family and Saint John.

Palazzo Bindi-Sergardi, Ceiling. Frescoes: Continence of Scipio and other Scenes.

Palazzo Saracini, 1029. Madonna.

Large Altarpiece: Madonna with SS. Peter and Paul.

Lucretia.

Putti upholding a gold Globe.

Cassone: Rape of Sabines.

Oratorio di San Bernardino. Altarpiece: Madonna with six Saints. 1537. Frescoes: *Sposalizio:* Dormition. 1518.

Carmine, Fifth Altar L. St. Michael.

Duomo, Choir. Frescoes (ruined). 1544.

Siena (*Con.*). DUOMO. Pavement: Sacrifice of Abraham and many other Scenes from the Testament (from Beccafumi's designs).
S. FRANCESCO, GALLERY OF SEMINARIO. Christ bearing Cross.
MADONNA DI CAMPANSI (RICOVERO), FIRST FLOOR. Fresco: Madonna with SS. Anne, Ursula, and Mary Magdalen.
S. SPIRITO, CLOISTER. Coronation.
Strasburg. 267. Bust of Man.
Venice. SEMINARIO, 4. Penelope.

BENVENUTO DI GIOVANNI.

School of Siena. 1436–1518 (?). Pupil of Vecchietta; influenced by Francesco di Giorgio.

Aix-en-Provence. 138. Massacre of Innocents.
Asciano (Senese). SS. FABRIANO E SEBASTIANO. Fresco: Assumption and Saints.
Berlin. HERR A. VON BECKERATH. King and Councillor.
Von KAUFMANN COLLECTION. Crucifixion with S. Giovanni Gualberto.
Bolsena. S. CECILIA, SACRISTY. *Predella:* St. George and Dragon, and other Scenes. E.
Budapest. 39. Nativity.
Cambridge (Mass., U. S. A.). FOGG MUSEUM. Madonna and Saints (large Altarpiece).
Cetona. (SENESE.) S. FRANCESCO, CLOISTER. Fresco: Madonna enthroned.
Florence. PALAZZO MARTELLI, 35. *Pietà.*
Ginestreto (near Siena). PARISH CHURCH. Madonna.

Göttingen. University Gallery, 201. Nativity. E.

Grosseto. Duomo, R. Aisle. Stained Glass Window (after Benvenuto's design).

Karlsruhe. 408. Madonna.

London. 909. Triptych: Madonna and two Saints.
Hertford House, 543. St. Jerome.
Mr. George Salting. Madonna.

Montalcino (Senese). Municipio. Madonna with SS. Peter and Paul.

Moulins. 84. Madonna.

Murlo (Senese). Pieve a Carli. Madonna.

New Haven (Conn., U. S. A.). Jarves Collection, 57. Madonna and two Angels.

Paris. Mme. Chabrières Arlès. Madonna.
M. Jean Dollfus. Madonna and Angels.
M. Joseph Spiridon. Madonna with Baptist and St. Catherine. Madonna with Magdalen and St. Sebastian.

Perugia. Sala IV, 21. *Pietà.* E.

Philadelphia (U. S. A.). Mr. Peter Widener, Elkins Park. Madonna and two Saints.

Pieve del Poggio alle Mura (Com. di Montalcino, Senese). St. Sigismund.

Richmond (Surrey). Sir Frederick Cook, Smoking Room, 9. Four *Predelle* with Scenes from Passion.

Rome. Vatican, Museo Cristiano, Case O, XIV. Franciscan tried by Fire.
XV. Duel and Reconciliation.

Sarteano (Val di Chiana). Misericordia. SS. Bernardino and Antony of Padua.

Siena.

434. Ascension. 1491.

435, 436. Triptych with *Predella:* Madonna and Saints. 1475.

R. Archivio di Stato. Book-Covers: Distribution of Alms. 1475. Liberty enthroned. 1467.

Triumphal Entrance into Colle di Val d'Elsa (?). 1479.

Monte de' Paschi. Fresco: Madonna of Mercy.

Spedale, One of Men's Wards. Ruined Frescoes: St. Andrew; two figures beside a Stone Coffer.

Gallery, 18. St. Catherine bringing Pope Gregory back from Avignon. 1501.

Palazzo Palmieri-Nuti. Four small Busts of Saints (?).

Baptistery, Wall N. of Apse. Frescoes: Miracles of St. Antony of Padua (probably on Vecchietta's designs). 1453.

S. Domenico, L. Transept, Second Chapel. Madonna and Saints. *Pietà.* 1483.

Duomo, under Drum of Cupola. Monochrome Frescoes of Prophets.

Pavement (from his designs): Tiburtine Sibyl. 1483. Expulsion of Herod. 1484–5.

Monistero di S. Eugenio, R. Wall. Fresco: Resurrection.

L. Wall. Fresco: Crucifixion.

S. Sebastiano in Valle Piatta, Sacristy. Madonna with SS. James and Jerome.

Sinalunga (Val di Chiana). S. Bernardino, Choir. Annunciation. 1470.
S. Lucia, Second Altar R. Madonna with Saints and Angels. 1509.
R. of High Altar. Fresco: Madonna with four Saints.
Madonna delle Nevi, High Altar. Archaistic Madonna.

Torrita (Val di Chiana). Propositura, Third Altar R. Altarpiece. 1497.

Viterbo. Duomo, Sala Capitolare. Madonna.

Volterra. Museo. Annunciation and Saints. 1466. Nativity and *Predella*. 1466.

BERNARDINO DI MARIOTTO.

Umbrian. Active 1497–1525. Pupil of Fiorenzo di Lorenzo; influenced by Signorelli, Lorenzo da Sanseverino the Younger, and Crivelli.

Altenburg. Lindenau Museum, 151. Madonna with SS. Francis and Jerome.

Bastia (near Assisi). S. Antonio. Madonna with SS. Antony of Padua and Antony Abbot. L.

Bergamo. Morelli, 55. Deposition.

Berlin. (Magazine.) Madonna and two Angels (*tondo*).

Budapest. (Magazine.) Trinity with Pilgrims and Bishop.

Camerino. 1. Fresco: Baptism.

Chalons-sur-Marne. Musée, 497. Madonna.

Fabriano. La Bastia (near Fabriano). Parish Church. Madonna. 1498.

Gualdo Tadino. Duomo, Sacristy. Madonna in Glory.

London. Mr. Charles Butler. Coronation. Two panels with Saints.

Longleat (Warminster). Marquess of Bath. St. Christopher. The Baptist.

Matelica. Museo Piersanti. Coronation of Virgin.

Paris. Mme. Edouard André. Madonna in Landscape.

M. Gustave Dreyfus. The Magdalen.

M. Edmond Foulc. Madonna saving a Child from Demon. E.

Perugia. Sala VII, 1. Marriage of St. Catherine.

2. Madonna and Saints.

3. Coronation of Virgin.

20. Madonna with SS. Andrew and Julian.

21. Holy Family and Saints.

Sala XVIII, 39. Knight and Angel.

Duomo. SS. Jerome and Lawrence (painted at sides of terra-cotta Madonna).

Richmond (Surrey). Sir Frederick Cook. Smoking Room, 4. Visitation; Presentation.

Octagon Room, 44. Madonna and Baptist.

Rome. Vatican, Museo Cristiano, Case T, I–III. Triptych: Madonna and Saints. 1497.

Prince Colonna. Nativity. Christ among the Doctors.

Miss Hertz. SS. Lawrence and Andrew.

San Severino (Marches). Pinacoteca. 1. Annunciation. 1514.

6. *Pietà.*

7. Entombment.

S. Domenico, Behind High Altar. Madonna and five Saints. 1512.

San Severino (*Con.*). S. Domenico, First Altar R. Madonna and two Saints.
Duomo, Sacristy. Madonna saving a Child from Demon. 1509.

Vienna. Herr Carl Wittgenstein. Coronation of Virgin and Saints.

BERTUCCI (Giovanni Battista).

Umbro-Romagnol. Active 1503–1516. Developed under influence of Perugino, Pintoricchio, Costa, and Francia.

Berlin. 132. Adoration of Magi.
280. Madonna and Saints (?).

Budapest. 107. Madonna and St. Catherine.

Faenza. Madonna and four Saints. 1511.
Altarpiece in four Compartments. 1506.
Nativity.
Adoration of Magi.
Magdalen.
Baptist.
"Noli me Tangere."
SS. Peter and Andrew.

Florence. Marchese Ippolito Ginori. Two Mythological Scenes.

London. 282. Glorification of the Virgin.
1051. Incredulity of Thomas.
Lord Aldenham. St. John the Evangelist.

New Haven (U. S. A.). Jarves Collection, 90. Madonna with Infant John and four Saints.

Olantigh Towers (Wye, Kent). Mr. Erle-Drax. Madonna and infant John.

Paris. Mme. Edouard André. Narcissus.

Scotland. LINLATHEN (DUNDEE). MR. DAVID ERSKINE. Madonna and infant John.
NEWBATTLE ABBEY (DALKEITH). MARQUESS OF LOTHIAN. SS. Peter and Stephen.

Vienna. HERR CARL WITTGENSTEIN. Coronation and Saints.

GIOVANNI BOCCATIS.

Umbrian. Active 1435 (?)–1480 (?). Pupil possibly of Lorenzo Salimbeni; influenced slightly by Piero dei Franceschi and Fra Filippo.

Ajaccio (Corsica). 257. Madonna and Angels.

Belforte (Marches). S. EUSTACHIO. Polyptych. 1468.

Budapest. 74. Madonna and Saints. 1473. (Head of Virgin repainted, probably by Perugino.)

Florence. MR. B. BERENSON. Madonna and Angels.

Gubbio. S. MARIA NUOVA, ENTRANCE WALL R. Fresco: Madonna enthroned.

Palermo. BARON CHIARAMONTE BORDONARO, 411. Madonna and Angels.

Paris. M. MARTIN LE ROY. Two Angels.

Perugia. SALA VI, 18. Madonna and Angels.
19. Madonna, Angels, Church Fathers, Saints, and Worshippers. 1447.
20. *Predelle* to 19: Scenes from Passion and two Saints.
21. Madonna of Mercy.
24. Madonna and Angels.
Ruined Fresco: *Pietà*. 1479.

Pioraco (near Camerino, Marches). S. Maria del Seppio. Madonna and Angels; St. Sebastian. 1466.

BENEDETTO BONFIGLI.

Umbrian. About 1425–1496. Pupil perhaps of Boccatis; developed under influence of Fra Angelico, Fra Filippo, and Benozzo Gozzoli.

Chantilly. Musée Condé. 8. Two Flagellants.

Corciano (near Perugia). Parish Church. Standard: Madonna of Mercy.

London. 1843. Adoration of Magi and Crucifixion.

Munich. 999. Marriage of St. Francis and Poverty; St. Francis imposing Yoke of Obedience on Monk.

Paris. M. Léon Bonnat. Two Flagellants.

Perugia. Sala I, 17. Ecce Homo.

Sala II. Frescoes: Stories of St. Louis of Toulouse and S. Ercolano. Begun in 1454 and not quite finished at death.

Sala VIII, 1. Adoration of Magi.*

2. *Predelle:* Baptism; Crucifixion; Miracles of St. Nicholas of Bari.*

3. SS. Peter and Catherine.*

5. Madonna and Angels.

6. SS. Paul and Peter Martyr.*

8. Annunciation with St. Luke.

Sala IX, 1. Standard of S. Bernardino. 1459.

2–7, 9, 17. Panels with two Angels in each.

* Assisted by Caporali.

Perugia. (*Con.*) 13. The Holy Spirit.
15. Madonna (?).
16. Madonna with SS. Bernardino, Jerome, and Thomas Aquinas.
S. Fiorenzo. Standard: Madonna, Saints, and Angels. 1476.
S. Maria Nuova. Standard: Christ with Saints and Donors.
S. Pietro, End of L. Aisle. *Pietà*. 1469.

ANDREA DEL BRESCIANINO.

School of Siena. Active from 1507–after 1525. Pupil probably of Pacchia; influenced by Beccafumi, Fra Bartolommeo, Raphael, and Andrea del Sarto.

Altenburg. Lindenau Museum, 166. Fragment of an Annunciation.

Berlin. 230. Madonna with St. Anne.
(Magazine.) Madonna with St. Anne.
Herr Eugen Schweizer. Head of Woman.

Burleigh (Stamford). Marquess of Exeter, 425. Madonna with SS. Jerome, Michael, and John the Baptist.

Cleveland (Ohio, U. S. A.). Holden Collection, 38. Crucifixion.

Florence. Uffizi, 1205 bis. Madonna and Angels.
(Magazine.) Holy Family and St. Catherine.
Mr. B. Berenson. Portrait of Lady.
S. Croce, Refectory, 4. Assumption of Virgin.

Glasgow. 15ª. Adoration of Magi.

Locko Park (near Derby). Mr. Drury-Lowe. Holy Family and Children.

London. Baron Boxall. Madonna with three *Putti*.

Sir Kenneth Muir Mackenzie. Madonna.

Matelica. Museo Piersanti. Madonna reading.

Milan. Nob. Guido Cagnola. Profile of Young Woman.

Montpellier. 577. Bust of Young Man.

Munich. 1075. Madonna.

Nantes. 383. Madonna.

Naples. *Tondo:* Madonna and infant John.

Palermo. Baron Chiaramonte Bordonaro, 12. St. Francis receiving Stigmata. 38. Madonna and Angels.

S. Maria della Volta, Second Altar R. Madonna with infant John and two female Saints.

Rome. Borghese, 88. Profile of Young Woman.

324. Venus.

Scotland. Langton (near Duns), Hon. Mrs. Baillie-Hamilton. Madonna with infant John and Angels.

Siena. 408. *Predella:* Annunciation; Nativity; Crucifixion; Ascension.

409. Madonna and Saints.

Opera del Duomo, Stairway. Baptism (in part). 1524.

Palazzo Palmieri-Nuti. Madonna (version of Raphael's "Bridgewater Madonna").

Faith.

Charity.

Lucretia.

Siena (*Con.*). Palazzo Saracini, 133, 134. Two *Tondi:* Madonna in each.
244. Portable Shrine: Madonna with Baptist and St. Jerome.
Fratelli Ugurgeri. Madonna.
Oratorio di S. Bernardino, Entrance Chapel (Ground Floor). Madonna with SS. John and Bartholomew. E.
S. Lorenzo a Bolbiano. Madonna and Saints.
Visitazione, High Altar. Coronation of Virgin, and Saints.

Turin. 118. Holy Family.
Accademia Albertina, 133. Holy Family.

Vienna. Faniteum (über St. Veit). St. Catherine.

Zurich. 39. Portrait of Lady.

BARTOLOMMEO CAPORALI.

Umbrian. Contemporary and assistant of Bonfigli, formed under the same influences.

Berlin. 137*a*. Madonna and Two Angels.

Boston (U. S. A.). Mrs. J. L. Gardner. Dormition.

Florence. Uffizi, 1544. Madonna and Angels.
Mr. Herbert P. Horne. Madonna.

Horsmonden. Capel Manor, Mrs. Austen. Madonna with music-making Angels (?).

Isola Maggiore (Lake of Trasimene). S. Angelo. Painted Crucifix with St. Francis and the Magdalen at foot of Cross, and SS. Michael, Jerome, Leonard, and others above.

London. Mr. Henry Wagner. Madonna and Angels (copied from Benozzo Gozzoli's National Gallery altarpiece, with two music-making angels added).

Passignano (near Perugia). Madonna dell' Olivo. Fresco: Madonna, with two Angels holding Curtain.

Perugia. Sala VIII, 4. Gabriel.
7. Virgin.
Sala IX, 8. Fresco: Christ and Virgin in Glory. 1469.
11. Fragment.
12. The Magdalen.
14. God blessing.
(See also under Bonfigli, whom he assisted.)

COTIGNOLA see ZAGANELLI.

GUIDOCCIO COZZARELLI.

School of Siena. 1450–1516. Follower and imitator of Matteo di Giovanni.

Altenburg. Lindenau Museum, 82. St. Vincent Ferrer.
83. St. Sabinus.
89. *Pietà.*

Boston (U. S. A.). Fine Arts Museum. Madonna and two Angels.

Budapest. 61. Heads of Angels.
1094. Large Crucifixion with John and Mary.

Buonconvento (near Siena). S. Maria della Misericordia. *Predella:* Life of Virgin.

Englewood (New Jersey, U. S. A.). Mr. D. F. Platt. Madonna.

Florence. Mr. B. Berenson. St. Monica praying for St. Augustine.

Conte Serristori. Madonna with SS. Jerome and Bernardino.

Lille. 990. St. Catherine Kneeling (?).

London. Mr. Charles Butler. Two *Cassone* fronts with Roman Subjects.

Mr. Fairfax Murray. Calling of Andrew and Peter.

Milan. Brera, 473. Madonna and two Angels.

Montefollonico (Senese). Chiesa dell' Opera del Triano. Madonna with SS. Sebastian and Antony.

Montesansovino (near Arezzo). S. Chiara. Two panels with four Saints.

Oxford. Christ Church Library. Madonna worshipping Child.

Parcieux (near Trévoux). La Grange Blanche, M. Henri Chalandon. Madonna and two Angels.

Paris. Musée Cluny. 1705, 1706. *Cassone* fronts.

Parma. 57. Madonna with Baptist and Angel (?).

Petroio (Senese). S. Andrea. Fresco: Crucifixion.

Philadelphia. Mr. John G. Johnson. Madonna.

Pienza. Don Carlo Mili. Monks building.

Pitigliano (Prov. di Grosseto). Duomo, Sacristy. Madonna with SS. Peter and Francis. 1484.

Rome. Museo Vaticano. Female Saint directing building.

Rosia (near Siena). Don Umberto Calvario. SS. Sebastian and Antony Abbot.

Siena.

296. St. Sebastian. 1495.
297. Madonna.
304. Beata Aldobrabdesca Poncia.
337. Madonna and two Angels.
367. Madonna, Saints, and Angels. 1482.
378. St. Francis.
445. St. Catherine changing her Heart with Christ's.
446. Madonna and two female Saints.

R. Archivio di Stato. Book-Covers: Presentation of Virgin. 1484.
Madonna instructing five Men dressed in White. 1489.
Miniature on Parchment: Pope in Consistory granting Indulgences. 1487.

Palazzo Pubblico, Sala dei Cardinali. Madonna and Angels. 1484.

Spedale, Gallery, 10. Small Dead Christ in Tomb.
23, 24, 27, 31. Bier-Heads.

Belcaro (near Siena), Sacristy of Chapel. Fresco: SS. Roch and Sebastian.

Marchese Chigi-Zondadari. Calisto, Lucretia, and Hippo.

Palazzo Palmieri-Nuti. Madonna enthroned, with Saints.
Four small panels with Busts of Saints.

Conte Giuseppe Placidi. Madonna and four Angels.
Flight into Egypt.

Duomo, under Drum of Cupola. Monochrome Frescoes: Single figures of Prophets.

Siena (*Con.*). Duomo. Pavement (from design): Libyan Sibyl. 1483.
Libreria. Miniatures.
Fontegiusta. Madonna and two Saints. Glass of round Window over Door.
Madonna di Campansi (Ricovero), Women's Ward. Fresco: St. Francis receiving Stigmata.
S. Sebastiano (Contrada della Selva). Madonna with SS. Sebastian and Margaret.

Sinalunga (Val di Chiana). S. Bernardino, First Altar R. Madonna and Saints. 1486.
Sacristy. Baptism.
Upstairs (Clausura). Lunette: Madonna and Angels.

Stockholm. 214. Adoration of Magi.

Torrita (Val di Chiana). Madonna delle Nevi. Fresco: Assumption of Virgin.

Trequanda (Val di Chiana). Madonna delle Nevi. Fresco: Madonna (?).

DOMENICO DI BARTOLO

School of Siena. About 1400–1449 (?). Pupil of Taddeo di Bartolo; influenced by the earliest Florentine Naturalists.

Englewood (New Jersey, U. S. A.). Mr. Daniel Fellowes Platt. Madonna.

London. Sir Kenneth Muir Mackenzie. Madonna and Cherubim (?).

Perugia. Sala VI, 1. Madonna and Saints, with five Scenes from Life of Baptist, in *predella*. 1438.

Philadelphia. Mr. John G. Johnson. Madonna. 1437.

Siena. 164. Madonna and Angels. 1433.

Palazzo Pubblico, Ground Floor, Sala di Bicherna. Fresco: (in Sano's Coronation) 8 heads of Saints to left, and head of praying Saint to right, and 5 heads in the medallions. L.

To the left of the Coronation. Fresco: St. Catherine. L.

Rifugio (Girl's School), Chapel, Altar R. Head of Virgin.

Spedale, Pellegrinaio, R. Wall. Frescoes: Marriage of Foundlings; Distribution of Alms; Care of the Sick.

L. Wall. Frescoes: Celestine III. granting Privileges to Laity; Enlarging the Hospital.

Infirmeria di S. Pietro. Fresco: Madonna of Mercy.

Infirmeria di S. Pio. Monochrome Fresco: Prayer of Beato Sorori.

Duomo. Pavement (from his design): Emperor Sigismond enthroned. 1434.

DUCCIO DI BUONINSEGNA.

School of Siena. Active 1279 to his death in 1319. Owes his style to influence of the best Byzantine masters of the time: in all probability studied at Constantinople.

Berlin. 1062ᵃ. Triptych: Nativity with Prophets.

Budapest. 43. Preaching of Baptist (?).

London. 566. Triptych: Madonna, Angels, Prophets, and Saints.

1139. Annunciation.

London (*Con.*). 1140. Christ healing the Blind.
1330. Transfiguration.
H. M. The King, Buckingham Palace. Triptych: Crucifixion, Madonna, and Saints.
Mr. Robert Benson. *Predelle:* Raising of Lazarus; Miraculous Draught; Christ and the Samaritan; Temptation. 1308–1311.
Earl Crawford. Crucifixion.

Perugia. Sala I, 29. Madonna (in small part).

Rome. Count Gregori Stroganoff. Small Madonna.

Siena. 20. Madonna enthroned. E.
22. SS. Peter and John the Baptist.
23. The Magdalen.
28. Madonna with four Saints, etc. (the Madonna and Child alone entirely by Duccio, the rest by Segna).
35. Triptych: Madonna, Saints, Angels, and Scenes from Passion.
47. Polyptych: Saints, Patriarchs, Prophets, and Angels.
Opera del Duomo. Polyptych (formerly in Duomo). 1308–1311.
Spedale, Gallery, 21. Entombment and Flagellation (Crucifixion in middle by another hand).
26. Crucifixion.
Palazzo Saracini, 1236. Bust of Angel.
Monistero di S. Eugenio, Sacristy. Madonna.

EUSEBIO DI SAN GIORGIO.

Umbrian. Active 1492–1527. Pupil of Perugino and Pintoricchio; influenced by the young Raphael.

Assisi. S. Damiano. Frescoes: Annunciation. 1507.
St. Francis receiving Stigmata. 1507.

Berlin. 147. Madonna and infant John (probably with aid of Raphael) (?).

Boston (U. S. A.). Fine Arts Museum. St. Sebastian (copy of Raphael at Bergamo).

Budapest. 1084 (Magazine). *Predella:* Legendary Subject.

Città di Castello. 16. Crucifixion (?).
17. Creation of Eve (?).

Deruta (near Perugia). S. Francesco. Fresco: Madonna and Saints.

Gloucester. Highnam Court, Sir Hubert Parry, 2. Madonna and Saints. 1510.

Matelica. S. Francesco, Fourth Chapel R. Madonna and Saints. 1512.
S. Giovanni. Madonna.

Naples. Assumption (design by Pintoricchio).

Paris. M. Flameng. Madonna with SS. Roch and Sebastian, and Donor.

Perugia. Sala XVII, 7. Madonna and four Saints. 1500.
10. Madonna and Saints. 1509.
12. Adoration of Magi. 1506.
14. Virgin Reading.
15. Madonna with St. Benedict and Baptist.
16. SS. Antony Abbot, Francis, and Bernardino. 1513.

Perugia (*Con.*). Monistero di S. Agnese, Choir. Frescoes: Evangelist and Mary and Angels (around sculptured Cross); God the Father with SS. Roch and Sebastian. 1519.
Convento del Pianto. *Pietà.*
S. Pietro, L. Aisle. Adoration of Magi. 1505.
Rome. Accademia di S. Luca. Madonna.
Umbertide. S. Maria della Pietà. Fresco in Lunette: Madonna and two Angels (?).

FABRIANO see GENTILE.

PAOLO DI GIOVANNI FEI.

School of Siena. Active 1372–1410. Pupil of Bartolo di Fredi and Andrea Vanni.

Asciano (Senese). Propositura. SS. Peter and Agatha.
SS. Paul and John.
Bergamo. Carrara, 406. Small Triptych.
Berlin. 1094ª. Nativity (?). E.
Bettona (near Perugia). S. Maria, Altar L. of Choir. Madonna giving Girdle. E.
Boston (U. S. A.). Mrs. J. L. Gardner. SS. Mary of Egypt, Francis and Jerome.
Chester. Heswell, The Roscote, Mr. Thomas Brocklebank. Diptych: Crucifixion; Madonna enthroned.
Frankfort a./M. Städelinstitut. St. Catherine.
Hanover. Kestner Museum, 3. Triptych: Christ on Cross and Sacred Scenes. E.
London. Hertford House, 550. Madonna with Baptist and St. Peter.

Naples. Duomo, Minutoli Chapel. Triptych: Crucifixion and Saints.

Palermo. Baron Chiaramonte Bordonaro, 214. Crucifixion.

218. Madonna and Saints.

Paris. 1314. Madonna and Saints.

Parma. 443. Madonna, Crucifixion, and Eve.

Perugia. Sala IV, 1. Small Triptych: Marriage of St. Catherine, and Saints (?). E.

Richmond (Surrey). Sir Frederick Cook, L. Wing of Triptych: Female Saint.

Rome. Vatican, Museo Cristiano, Entrance Hall. Two panels with SS. Antony Abbot, Francis, Paul, and Augustine. E.

Case F, VII. Adoration of Shepherds.

XIII. Triptych: Crucifixion and Saints (?). L.

Siena. Sala II (unnumbered). Madonna on gold Ground.

96. Saint on Horseback and three Soldiers.

116. Birth of Virgin.

121. Madonna and Saints and Crucifixion. L.

126. Three Saints.

137. Triptych: Madonna and Saints.

141. Madonna, Saints, and Angels.

142. Madonna, Saints, and Angels.

146. Diptych: Madonna and Saints.

154. Triptych: Madonna and Saints.

170. SS. Margaret, Scholastica, and Lawrence.

183. Triptych: Madonna and Saints.

221. Two Wings: Saints, Prophets, and Annunciation.

Siena (*Con.*). 222. Madonna and four Saints.
300. Polyptych: Madonna and Saints.
303. Baptist and Virgin.
322. SS. Michael and Gabriel.
580. Coronation.
(Unnumbered.) Madonna with the Baptist and SS. Peter, Paul, Catherine, and Antony Abbot.
MARCHESE CHIGI–ZONDADARI. Assumption.
PALAZZO SARACINI. Madonna with Saints, Angels, and Eve. E.
SS. ANNUNZIATA (Church of Spedale). CAPPELLA DELLA MADONNA DEL MANTO, HIGH ALTAR. Madonna nursing Child.
S. BARTOLOMMEO (CONTRADA DELL' ISTRICE), L. WALL. Small Madonna and Saints, etc.
COMPAGNIA DI S. BERNARDINO FUORI PORTA CAMOLLIA. Polyptych.
CARMINE, R. WALL. Fresco: Madonna giving Girdle to St. Thomas. E.
S. DOMENICO. Madonna with Rosary.
DUOMO, FOURTH ALTAR L. Madonna nursing Child.

Vienna. COUNT LANCKORONSKI. Annunciation.

FIORENZO DI LORENZO.

Umbrian. 1440–1521. Pupil of Mezzastris and Bonfigli, but formed under the influence of Benozzo Gozzoli in Umbria, and, at Florence, of Antonio Pollajuolo and especially of Verrocchio.

Altenburg. LINDENAU MUSEUM, 110. The Magdalen.

Altenburg (*Con.*). 111. The Baptist.
Assisi. MUNICIPIO, 17. Fresco: Madonna.
CAPPELLA DEI PELLEGRINI. Fresco: S. Ansano.
Berlin. 129. Madonna. 1481.
Bettona (near Perugia). MUNICIPIO. Fresco: St. Michael. E.
Boston (U. S. A.). MRS. J. L. GARDNER. Annunciation.
Budapest. 83. Madonna in Glory of Cherubs.
1306 (MAGAZINE). Fresco: Madonna.
Deruta (near Perugia). S. ANTONIO. Fresco: Madonna of Mercy. E.
S. FRANCESCO. Fresco: The Eternal; SS. Romanus and Roch. 1476–8.
Florence. PITTI, 341. Adoration of Magi. L.
Frankfort a./M. STÄDELINSTITUT, 15. Madonna with SS. Sebastian and Christopher. E.
Hanover. KESTNER MUSEUM, 9. St. Peter.
23. St. Peter.
Liverpool. WALKER ART GALLERY, 22. Birth of Baptist.
London. MR. GEORGE SALTING. Madonna under Flower Garland.
Nantes. 228. SS. Sebastian and Antony of Padua.
New Haven (Conn., U. S. A.). JARVES COLLECTION, 60. St. Jerome. E.
Paris. 1415. Dead Christ and two legendary Scenes.
M. JOSEPH SPIRIDON. St. Francis receiving Stigmata.
Perugia. SALA X. Frescoes: 8. *Pietà.*
10. Madonna with SS. Nicholas and Catherine.
11. The Baptist (ruined).
12. St. Francis (ruined).
15. Madonna of Mercy (ruined).

Perugia (*Con.*). 16. St. Sebastian (a fragment).
SALA XII, 1. Polyptych: Madonna and Saints.
4. Nativity. E.
5. Saints (*predella* to No. 4).
6. Adoration of Magi. L.
7. Madonna and Angels in Garland. E.
20. St. Sebastian. E.
21. Madonna with Angels, Worshippers, and Saints; *Predelle* (Fiorenzo's earliest work).
25. *Pietà* and Saints.
SALA XIII, 1. Niche with SS. Peter and Paul at sides. 1482.
5. Miracle of Blind Man. 1473.
6. Miracle of Prisoner. 1473.
7. Miracle of Accident by Falling. 1473.
8. Another Miracle. 1473.
10. Sacred Name.
SALA XVII, 4. St. Jerome.
MONS. NAZZARENO MAZZOLINI. St. Jerome in Penitence.
DUOMO, R. TRANSEPT. *Pietà*. 1486.
MONASTERO DELLE COLOMBE. Christ bearing Cross.

Philadelphia (U. S. A.). MR. JOHN G. JOHNSON. St. Nicholas of Tolentino.

Rome. BORGHESE, 377. Crucifixion with SS. Christopher and Jerome. E.
MUSEO CRISTIANO, CASE L, XI. *Tondo:* Christ on Cross.

Vienna. ACADEMY, 1095. Miniature: Madonna and Saints in Glory with Worshippers below.

FRANCESCO DI GIORGIO.

School of Siena. 1439–1502. Architect, sculptor, and painter. Pupil of Vecchietta; influenced by Pollajuolo.

Altenburg. Lindenau Museum, 87. Adoration of Magi (?). E.

London. 1682. Madonna leading Child.
Mr. Charles Butler. Madonna with SS. Antony Abbot and Jerome.
Mr. Wyndham Cook. *Cassone:* Triumph of Chastity.

Paris. 1640ª. *Cassone:* Rape of Europa.
M. Georges Chalandon. Allegorical figure of Fidelity.

Richmond (Surrey). Sir Frederick Cook, Smoking Room, 8. Profile of Lady.
18. Small Nativity.

Rome. Conte Alfonzo Castelli Mignanelli. Madonna nursing Child.

Siena. 274. Joseph and the Wife of Potiphar.
275. Susannah and the Elders.
276. Joseph sold by his Brethren.
277. Annunciation.
288. Madonna and Angel.
291. Madonna with SS. Peter and Paul.
293. Madonna with two Saints.
306. Madonna Annunziata.
428. Stripping of the Saviour (Cartoon by him, execution by Pietro di Domenico).
437. Nativity. 1475.
440. Coronation of Virgin. 1471.
R. Archivio di Stato. Book-Cover: Madonna appearing over Siena. 1466.

Siena (*Con.*). PALAZZO PUBBLICO, SALA DEI CARDINALI. S. Bernardino preaching; S. Bernardino healing a Possessed Woman.
S. DOMENICO, SIXTH ALTAR R. Nativity.
DUOMO. Pavement (from Francesco's design): Relief of Bethulia. 1472.
MONISTERO DI S. EUGENIO, CHAPEL R. Madonna with two Angels.
OSSERVANZA. Illuminated page in Fr. Alfons: ord. S. Augustini Super Primum Sententiarum Comment: Allegory of Chastity, and three Deeds of Hercules.

Utrecht. EPISCOPAL PALACE. Holy Family and the Magdalen.

Wantage. LOCKINGE HOUSE, LADY WANTAGE. Triumph of Chastity.

BERNARDINO FUNGAI.

Umbro-Sienese. 1460–1516. Pupil of Giovanni di Paolo; influenced by Francesco di Giorgio and Pietro di Domenico, as well as by Fiorenzo di Lorenzo, Signorelli, and other Umbrians.

Berlin. SIMON COLLECTION (in Museum), 4. Salome.

Brant Broughton (Lincolnshire). REV. A. F. SUTTON. Madonna and Magdalen.

Budapest. 67. Tiberius Gracchus (?).

Chambéry. 425. Holy Family and St. Francis.

Chiusi. DUOMO, L. TRANSEPT. Nativity.

Cologne. 516. Madonna and two Saints (?).

Florence. MR. B. BERENSON. Sposalizio.
Annunciation.
Dead Christ with two Angels.

Grosseto. DUOMO. *Pietà* and Saints.

London. 912–914. Story of Griselda (?).
1331. Madonna and Cherubim.
Madonna and two Saints (from Albert and Victoria Museum).
Mr. Henry Wagner. Madonna with St. Sebastian and a Bishop.

Lucignano (Val di Chiana). S. Francesco, Choir. St. Francis receiving Stigmata.

Massa Marittima. S. Agostino, Choir. Nativity.

Milan. Poldi-Pezzoli, 473. St. Catherine (?).
Nob. Guido Cagnola. Sibyl.

Montemerano (Southern Maremma). S. Giorgio. Assumption of Virgin (?).

Paris. Musée Cluny, 1676. Worshippers at Altar.

Reigate. The Priory, Mr. Somers Somerset. Two panels with Story of Scipio.

Richmond (Surrey). Sir Frederick Cook. Alexander the Great (?).

Rome. Prince Brancaccio. *Tondo:* Madonna with infant John and Angels.

San Cassiano dei Bagni (Senese). Collegiata. Coronation of Virgin, and Saints.

Siena. 363. Madonna nursing Child.
374, 375, 376. Madonna with two Saints (each).
385. Madonna.
431. Altarpiece. 1512.
441. Assumption of Virgin, and Saints.
R. Archivio di Stato. Book-Cover: Sacrifice of Isaac. 1485.
Madonna guiding Ship to Port. 1487.
House of St. Catherine, Chapel. Triptych: St. Catherine receiving Stigmata, and two Saints.
Istituto dei Sordimuti (ex-Convento

Siena (*Con.*). DI S. MARGHERITA), OLD REFECTORY, Frescoes: Last Supper; Gethsemane; Betrayal; Crucifixion. L.
PALAZZO PALMIERI-NUTI. Madonna with Baptist and St. Jerome.
S. DOMENICO, SIXTH ALTAR R. *Predella* with five Scenes.
MONISTERO DI S. EUGENIO. Dead Christ and two Angels.
FONTEGIUSTA, SECOND ALTAR R. Assumption of Virgin.
S. GIROLAMO, NICHE IN CLOISTER. Assumption of Virgin. 1487.
LE GROTTE (NEAR SIENA), OVER HIGH ALTAR. Monochrome Fresco: Assumption of Virgin, and Apostles.
SERVI, SECOND CHAPEL L. Magdalen; St. Joseph.
CHOIR. Coronation of Virgin. 1500.
Strasburg. 228. Two *predelle:* Legend of St. Mark.
Vicenza. SALA III, 22. Sposalizio.

GIROLAMO GENGA.

Umbrian. 1476–1551. Pupil of Signorelli; influenced by Timoteo Viti, Raphael, and Sodoma.

Bergamo. LOCHIS, 238. St. Augustine Baptising.
Berlin. I, 317 (MAGAZINE). Dispute about Original Sin. 1520.
Dresden. 36. Pilaster painted with figures of Saints.
Florence. PITTI, 382. Portrait of Man.
UFFIZI, 1205. Martyrdom of St. Sebastian.
London. 910. Fresco: Triumph of Chastity.
1776. Adoration of Shepherds (?).

London (*Con.*). Sir Henry Howorth. Madonna and infant John.
Mr. Ludwig Mond. Fresco: Coriolanus.
Milan. Brera, 512. Madonna and Saints.
Nantes. Musée, 275. Madonna with infant John.
Oldenburg. 37. Madonna with infant John.
Pesaro. Villa Albani. Frescoes: Francesco Maria della Rovere and his Troops.
Siena. 333. Freeing of Prisoners.
334. Escape of Æneas from Troy.
Madonna with SS. John and Antony of Padua.
Madonna.
503. Madonna with infant John.
Opera del Duomo, Sala della Scultura. Transfiguration. 1510.
Strasburg 262. Rape of Sabines.

GENTILE DA FABRIANO.

Umbrian. School of Fabriano. 1360(?)–1427. Pupil of Alegretto Nuzi.

Berlin. 1130. Madonna, two Saints, and Donor.
Fabriano. Casa Fornari. St. Francis receiving Stigmata.
Florence. Academy, 165. Adoration of Magi. 1423.
Uffizi, 1310. Four Saints. 1425.
Mr. B. Berenson. Head of Madonna (fragment).
St. Francis (?). E.
London. H. M. The King, Buckingham Palace. Madonna. 1425.
Milan. Brera, 497. Polyptych. E.
New Haven (Conn., U. S. A.). Jarves Collection, 39. Madonna.

Newport (U. S. A.). Mr. Theodore M. Davis. Madonna enthroned.

Orvieto. Duomo, L. Wall. Fresco: Madonna. 1425.

Paris. 1278. Presentation in Temple. 1423.
M. Henri Heugel. Coronation.

Perugia. Sala VI, 16. Madonna.

Pisa. 26. Madonna in Rose-garden.

Rome. Vatican, Museo Cristiano. Fragment of Fresco, doubtless from Lateran: Head of Charlemagne. 1427.
Case P, XII–XIV. *Predelle:* Legend of St. Nicholas (execution by assistant). 1425.

St. Petersburg. Stroganoff Collection. Madonna and Angels.

GIOVANNI FRANCESCO DA RIMINI.

Umbrian. Died before 1470. May have been pupil of Girolamo di Giovanni da Camerino; influenced by Benozzo and Bonfigli.

Bologna. 255. Nativity.
S. Domenico, Chapel L., over Altar. Madonna enthroned. 1459.

Florence. Marchese Max. Strozzi. Crucifixion.

Hanover. Kestner Museum, 18. *Pietà* and Donors.

Le Mans. 11. Madonna adoring Child.

Liverpool. Walker Art Gallery. Madonna with Child blessing, and two Angels.

London. 2118. Madonna and two Angels. 1461.

Paris. 1659. St. Nicholas saving three Girls from Dishonour. L.
M. Jean Dollfus, 42. Madonna (?).

Perugia. Sala V, 36. St. Francis.

Perugia (*Con.*). 37. Madonna.
38. St. Jerome.
Pesaro. Pinacoteca, 17. Monks fed by Angels.
Richmond (Surrey). Sir Frederick Cook. *Tondo:* Eternal sending forth Holy Spirit.
Rome. Museo Cristiano, Case Q, IV. *Predella:* Pilgrims to Compostella.
Comm. Bernardo Blumenstihl. Baptism.
Spoleto. Municipio. Fresco: Madonna with two Angels.

GIOVANNI DI PAOLO.

School of Siena. 1403(?)–1482. Pupil probably of Paolo di Giovanni Fei; close follower of Sassetta.

Altenburg. Lindenau Museum, 76. Madonna.
77, 78. Crucifixions.
79. "Noli me Tangere."
Asciano (Senese). Propositura, L. Transept. Assumption of Virgin.
Berlin. 1097. St. Nicholas of Bari asking Ships for Grain (version of picture by Ambrogio Lorenzetti now in Florence Academy, No. 132).
1112b. Crucifixion.
(Unnumbered.) Crucifixion with Horsemen.
Von Kaufmann Collection. Adoration of Magi.
Three Monks and a Novice.
St. Catherine saving Sailors.
Boston (U. S. A.). Mrs. J. L. Gardner. Christ among the Doctors.

Budapest. 49. St. Matthew.

Castelnuovo Berardenga (Senese). Signor Agostino Mucci. Madonna and Angels. 1426.

Castiglione d'Orcia (Senese). S. Simeone. Madonna.

Castiglione Fiorentino. Pinacoteca, 34. Marriage of St. Catherine (two panels).

Chantilly. Musée Condé, 2. Five Angels.

Chiusuri (above Monte Oliveto Maggiore, near Siena). Canonica di S. Michele. SS. Michael and Bernardino.

Colle di Val d'Elsa. Conservatorio di S. Pietro. Circumcision.

Compiègne. Musée Vivenel, 3660. Pope crowning Bishop.

Dresden. 31. Dead Christ (?).

Florence. Bargello, Carrand Collection, 6. Decapitation of Saint.

Uffizi, 1551. Polyptych: Madonna and Saints.

Frome (Somerset). Mells Park, Lady Horner. St. Ambrose. A Bishop.

Hanover. Kestner Museum, II, 186. Diptych: Madonna, Baptist, and St. Bernardino.

London. Mr. Robert Benson. Annunciation.

Mr. Ludwig Mond. Two Madonnas and Saints.

Mr. J. Pierpont Morgan. *Predella:* Story of Baptist.

Mr. Henry Yates Thompson. Miniatures in Dante Codex.

Lyons. M. Edouard Aynard. Story of Baptist.

Modena. 457. Nativity.

Naples. "Noli me Tangere."

S. Eleuterio and Adorers.

S. Angelo. Zacchariah and Angel (?).

New Haven (U. S. A.). JARVES COLLECTION, 51. St. Catherine and Pope.
52. Martyrdom of a Bishop.

New York. METROPOLITAN MUSEUM. Paradise. St. Francis and another Saint. E.

Oxford. CHRIST CHURCH LIBRARY. Crucifixion.

Palermo. BARON CHIARAMONTE BORDONARO, 70. Polyptych: Christ and the four Evangelists.

Paris. 1659ª. Entry of St. Gregory into Sant' Angelo.
1665. Crucifixion (?).
MME. EDOUARD ANDRÉ. Annunciation.
M. CAMILLE BENOIT. Expulsion from Eden.
DR. CARVALHO. St. John in Desert.
M. HENRI HEUGEL. Reliquary.
M. MARTIN LE ROY. Martyrdom of a Saint (?).

Parma. 423. Christ and Saints.

Philadelphia. MR. J. G. JOHNSON. Way to Cross.

Pienza. MUSEO. Madonna and four Saints. *Pietà*. 1463.

Rome. DORIA, 132. Birth of Virgin. E.
134. Sposalizio. E.
VATICAN, MUSEO CRISTIANO, CASE K, VII. Life of Baptist.
CASE N, II. Book Cover: Annunciation. 1445.
CASE O, VII. Miracle.
CASE R, III. Agony in Garden.
IV. Deposition.
VIII. Reception of St. Dominic.
X. Nativity.
CASE S, IV–VII. Life of Virgin (?).

San Severino (Marches). PINACOTECA. Assumption of Virgin.

Siena.

172. Last Judgment.
173. Five Saints. 1453.
174. Presentation of Virgin.
175. Crucifixion.
176. Flight into Egypt.
178, 179. Triptychs.
180. St. Jerome.
186–9. Saints.
190, 192. Pilasters with Saints.
191. Madonna and Saints.
193. Baptist.
195. St. Mark.
197. St. Dominic.
198. *Predella:* Life of Virgin and Legend of S. Galgano.
199. The Magdalen and S. Galgano.
200. Crucifixion. 1440.
201. SS. Bernard and Romuald.
206. Madonna.
208. The Saviour.
211. Presentation.
212. Christ Suffering and Triumphant.
213–215. Saints.
324. Polyptych.
575. Large Altarpiece.

R. ARCHIVIO DI STATO. Book-Covers: Good Government. 1432.
Eugenius IV crowning Sigismund as Emperor. 1433.
St. Jerome. 1436.
Libro Vitale: Madonna of Mercy.

BIBLIOTECA COMUNALE. Choral with Miniatures.

Siena (*Con.*). Opera del Duomo, 11. St. Jerome in his Study.
62. St. Francis appearing to St. Antony.
Via delle Terme. Tabernacle: Madonna.
Palazzo Palmieri-Nuti. St. Dominic saving drowning Woman.
Palazzo Saracini, 58, 59, 60 and 1257. Small Scenes from Life of Christ.
1263. Madonna in Glory.
Spedale, Sacristy of Chapel, on Pillar. Monochrome Fresco: Baptist.
S. Andrea. Coronation, and other parts of Polyptych. 1445.
S. Bartolommeo (near Monistero di S. Eugenio). Madonna.
S. Domenico, R. Wall. St. Catherine.
S. Francesco, Gallery of Seminario. *Predella:* Samson and Delilah; Judith and Holofernes; another Scene.
S. Pietro Ovile, over Door. Crucifix.
S. Pietro alle Scale, Presbytery. Christ blessing.
Servi, behind High Altar. Madonna of Mercy. 1436.
S. Stefano, Sacristy. *Predelle:* Seven Scenes and two Saints.

Trequanda (Val di Chiana). Propositura, R. Wall. Triptych.

Utrecht. Bishop's Palace. S. Galgano.
St. Francis.
Predella: Crucifixion.

Vienna. Herr Eugen von Miller Aicholz. "Hortus Inclusus."

Vienna (*Con.*). Dr. A. Figdor. St. Jerome appearing to St. Augustine.
Count Lanckoronski. Crucifixion.

GIROLAMO DI BENVENUTO.

School of Siena. 1470–1524. Son and pupil of Benvenuto di Giovanni.

Berlin. (Magazine) 1071. Madonna appearing to St. Catherine.
Dead Christ upheld by Two Angels.
Von Kaufmann Collection. Madonna and two Saints.

Boston (U. S. A.). Museum of Fine Arts. Miracle of St. Catherine.

Buonconvento (Senese). Opera di SS. Pietro e Paolo, L. Wall. Annunciation with SS. Francis and Antony Abbot.

Dresden. 33. Madonna with Baptist and St. Jerome.

Florence. Mr. Herbert P. Horne. Venus and Cupid in Landscape.

Frankfort a./M. Städelinstitut, 5. Way to Calvary; Crucifixion; Deposition.

Gotha. 487. Madonna.

London. Mr. F. E. Sidney. Madonna.

Montalcino (Senese). Municipio. Nativity.
St. Leonard (?).
Christ between SS. Egidio and Michael.
Chiesa della Natività. Madonna giving Girdle to St. Thomas.

Montepulciano. Pinacoteca, 10. Adoration of Shepherds.

New Haven (U. S. A.). Jarves Collection, 71. Love bound by Maidens.

Palermo. Baron Chiaramonte Bordonaro, 66. Madonna with St. Jerome and Angels.

74. Madonna with St. Jerome and Baptist.

Paris. 1668. Judgment of Paris.

Rome. Borghese, 352. Nativity.

Corsini 705. Crucifixion.

Siena. 342. Nativity.

369. Deposition.

370. Four Saints.

372. Birth of Virgin.

373. Dead Christ and Angels.

380. Madonna.

383. Assumption.

395. Madonna.

414. Madonna, Saints, and Angels. 1508.

Sala X (unnumbered). Fresco: "Noli me Tangere."

R. Archivio di Stato. Book-Cover: Entry of Charles VII into Siena.

Casa degli Esercizi (Via Sallustio Bandini), Chapel. St. Catherine receiving Stigmata.

Cav. Pilade Bandini. Adoration of Child.

Signor Giuseppe Placidi. Madonna with SS. Catherine and Jerome.

Carmine, R. Wall, at sides of Fei's Fresco. Frescoes: St. Lawrence and a Hermit Saint.

House of St. Catherine, Oratory. St. Catherine receiving Stigmata.

S. Domenico, L. Transept, second Chapel. *Pietà.*

Madonna, Saints, and Angels. 1508.

Siena (*Con.*). Fontegiusta, Lunette over High Altar. Fresco: Assumption of Virgin. 1515.

S. Gherardo (beside S. Francesco), Cloister. Fresco: Christ on Cross and kneeling Cardinal.

Osservanza, Choir. St. Catherine with kneeling female Pilgrim (?).

Torrita (Val di Chiana). Oratorio della Madonna delle Nevi. Frescoes: Madonna and Angels; Annunciation; Saints.

GIROLAMO DI GIOVANNI DA CAMERINO.

Active middle decades of fifteenth century. Developed under Venetian and local and Umbrian influences.

Camerino. 2. Fresco: Madonna and two Saints. 1449.

3. Fresco: Madonna, six Saints, and Donor.

8. Annunciation and *Pietà*.

89. Fragment of Fresco: Angel.

98. Fragment of Fresco: Madonna enthroned.

Gualdo-Tadino. Duomo. Crucifixion and four Saints.

Milan. Poldi-Pezzoli, 154. Madonna and Angels.

Monte San Martino (Marches). Municipio. Crucifixion.

Parrocchia di S. Martino (S. Maria del Pozzo). Polyptych: Madonna and Saints. 1473.

Nevers. 25. The Baptist.

Nocelleto (near Visso, Marches). PARISH CHURCH. Polyptych (?).

Rome. MR. WURTS. Madonna, Saints, and Angels.

San Pellegrino (near Gubbio). S. PELLEGRINO. Polyptych: Madonna and Saints. 1465.

Sarnano (Marches). CHIESA DEL ROSARIO. Crucifixion, with Annunciation on back.

Tours. 185. The Baptist.

GIULIO ROMANO

1492(?)–1546. Pupil of Raphael; influenced by Michelangelo. (Note E stands for pictures done more or less under Raphael's guidance. See also under Raphael.)

Alnwick Castle. DUKE OF NORTHUMBERLAND. Copy of Raphael's "Madonna with the Pink."

Budapest. 125. Diana and Endymion.

Dresden. 103. "Madonna della Catina." L.
104. Pan and Olympus.

Florence. UFFIZI, 1144. Madonna.

Genoa. S. STEFANO. Stoning of Stephen. 1523.

London. 744. "Garvagh Madonna." E.
EARL OF ELLESMERE, BRIDGEWATER HOUSE, 293. Nurture of Hercules.

Madrid. 237. Holy Family.
366. "Lo Spasimo" (in some part by Raphael). 1517.
369. "La Perla" (partly by Penni?).

Mantua. CASTELLO. Decorative Frescoes (executed chiefly by assistants). 1537–1538.
PALAZZO DEL TE. Frescoes: Story of Cupid and Psyche.

Mantua (*Con.*). Fall of Giants and other Frescoes (in great part). 1532–1534.

Munich. 1087. Bust of an Ecclesiastic.

Naples. Sala Grande, 5. "Madonna della Gatta."

Paris. 1418. Nativity, 1531.
1420. Triumph of Venus and Vespasian. L.
1421. Venus and Vulcan.
1422. Portrait of Man.
1438. Circumcision. L.
1497. "Vierge au Voile." E.
1498. "Sainte Famille de François I." 1518 (on Raphael's designs).
1504. St. Michael crushing Satan. 1518 (on Raphael's designs).
1507. Portrait of Giovanna d'Aragona. 1518.
1508. Portraits of two Men.

Parma. 371. Christ in Glory and Saints.

Rome. Barberini, 80. "La Fornarina."
Borghese, 374. Madonna and infant John.
Capitol, 71. Judith.
Villa Farnesina. Frescoes: Story of Venus and Cupid (on Raphael's designs).
Vatican Gallery. Lower part of Raphael's Transfiguration. Upper part of a Coronation (lower by Penni). Finished 1525.
Sala del Constantino. Frescoes: Battle of Ponte Molle; Constantine addressing his troops. 1524.
Miss H. Hertz. Madonna. E.
S. M. dell' Anima. Altarpiece: Madonna and Saints.

Rome (*Con.*). S. Prassede, Sacristy. Flagellation.
Strasburg. 266. "La Fornarina" (?).
Vienna. 31. St. Margaret.

LIPPO see MEMMI.

AMBROGIO LORENZETTI.

School of Siena. Active 1323–1348. Pupil of his elder brother Pietro; influenced by the works of Giovanni Pisano and Giotto.

Asciano (Senese). Signori Grandi Bargagli. Frescoes: The Seasons.
Budapest. 44. Madonna enthroned.
Florence. Academy, 132, 136. Stories from Legend of St. Nicholas of Bari. 1332.
134. Presentation. 1342.
Liverpool. Walker Art Gallery, 6. Fragment of Fresco: Infant John presented to his Father.
London. 1147. Fresco: Heads of Nuns. 1331.
Massa Marittima. Municipio. Madonna enthroned with Saints and Virtues.
Rapolano (Senese). Pievania delle Serre. Madonna.
San Galgano (Senese). Parish Church, Lunette and Vaulting. Frescoes.
Wall. Fresco: Annunciation.
Siena. 52. St. Paul.
53. The Baptist.
65. Small Madonna and Saints.
77. Polyptych: Madonna and Saints.
88. Annunciation. 1344.
R. Archivio di Stato. Book-Cover: Symbolical figure of the Commune, 1344.

Siena (*Con.*). Opera del Duomo, 69, 71, 72, 73. SS. Francis, Mary Magdalen, Catherine, and Benedict.
Palazzo Pubblico, Sala della Pace. Frescoes: Good and Bad Government. 1338–40.
Loggia: Fresco: Madonna.
S. Agostino, Frescoes near Door to R. of Entrance: Heads of Saints.
Monistero di S. Eugenio, Chapel L. of Choir. Madonna.
S. Francesco, Chapel opening from R. Transept. Madonna. 1340.
Refectory. Fresco: Resurrected Christ.
S. Pietro alle Scale, Sacristy. Four Saints (ruined).

PIETRO LORENZETTI.

School of Siena. Active 1305–1348. Pupil probably of Duccio; influenced by Simone Martini and Giovanni Pisano.

Altenburg. Lindenau Museum, 47, 48. Diptych: Madonna and Ecce Homo.

Arezzo. Pieve, High Altar. Polyptych: Madonna and Saints. 1320.

Assisi. S. Francesco, Lower Church. L. Transept. Frescoes: Madonna with St. Francis and Evangelist; and all the Frescoes on the walls and vaulting representing Scenes from the Passion and various single figures of Saints.
Apse of L. Transept. Triptych:

Assisi (*Con.*). Madonna with Baptist and St. Francis.

Berlin. 1077. St. Humilitas healing a Nun. 1316.

1077A. Death of St. Humilitas. 1316.

Boston (U. S. A.). Mr. C. B. Perkins. Tabernacle: Madonna and Saints.

Castiglione d'Orcia (Senese). S. Stefano. Madonna.

Cortona. Duomo, Third Altar R. Madonna and Angels.

S. Marco. Painted Crucifix.

Florence. Academy, 133. Story of St. Humilitas. 1316.

Uffizi, 15. Madonna and Angels. 1315. 16. Thebaid.

Mr. Herbert P. Horne. St. Catherine of Alexandria with another female Saint and Benedictine Monk.

Conte Serristori. Madonna.

S. Lucia dei Magnoli. St. Lucy.

Genoa. Mr. Ulrich Jaeger. Madonna and Donor.

Grosseto. Duomo, Sacristy. Madonna.

Le Mans. 10. St. Agatha.

London. Mr. Fairfax Murray. Small Crucifixion.

Milan. Poldi-Pezzoli, 593. Madonna and Angels.

Montichiello (near Pienza). Parish Church. Madonna.

Münster i./W. Kunstverein, 2. Madonna and Saints.

Palermo. Baron Chiaramonte Bordonaro, 100. Polyptych: Madonna and Saints.

Rome. Vatican, Museo Cristiano, Case D, IV. Christ before Pilate.

Case E, X. Small Madonna with female Saints.

Rome (*Con.*). Count Gregori Stroganoff. Two Busts of Prophets.

S. Lucia (Via delle Botteghe Oscure). Pillar R. of Choir. Madonna.

Sant' Ansano in Dofana (near Siena). Madonna with SS. Nicholas and Antony Abbot and Angels. 1328.

San Galgano (Senese). Parish Church. Fresco: Resurrected Christ.

Siena.

59. St. Gregory.
61. Madonna in Glory.
70. View of Town (fragment).
71. View of Castle and Lake.
75. An Apostle.
79. The Baptist (in part). 1332.
80. Madonna and Angels.
81. St. Cecily. 1332.
82. St. Bartholomew (in part). 1332.
83, 84. Parts of a *Predella*.
92. Religious Allegory.
147. Crucifixion (?).
578, 579. St. Agnes and a Queen Martyr.

Opera del Duomo, 63. Birth of Virgin. 1342.

Spedale, Operating Room near Entrance. Frescoes: St. Antony Abbot and other Saints.

S. Francesco, First Chapel L. of Choir. Fresco: Crucifixion.

Third Chapel L. of Choir. Ruined Frescoes: St. Francis before the Pope; Martyrdom of Saints.

S. Pietro Ovile, L. Wall. Madonna.

Servi, Chapel R. Fresco: Massacre of Innocents.

Siena (*Con.*). CHAPEL L. OF CHOIR. Frescoes: SERVI. Salome; Ascension of John the Evangelist; various Saints.

UNKNOWN FOLLOWER OF THE LORENZETTI (possibly Francesco Traini).

Pisa. CAMPO SANTO. Frescoes: Triumph of Death; Last Judgment; Thebaid; Ascension; Resurrection; Incredulity of Thomas; Crucifixion.

LORENZO SALIMBENI (Lorenzo da San Severino, the Elder).

Umbrian. School of Fabriano. 1374–(?). Follower of Alegretto Nuzi.

Macerata. BIBLIOTECA. Two panels with four Saints (?).

Pisa. PALAZZO MEDICEO, SIGNOR ROBERTO SCHIFF. Raising of Tabitha.

Rome. VATICAN, PINACOTECA. Coronation of Virgin (?).

San Severino. 4. Triptych: Marriage of St. Catherine, and Saints. 1400.

DUOMO VECCHIO. Fragments of Fresco: Life of St. Joseph.

S. LORENZO, CRYPT. Frescoes: St. Andrew and other Saints; S. Severo; Crucifixion and Saints.

Urbino. S. GIOVANNI. Frescoes: Life of Baptist (assisted by his brother, Jacopo). 1416.

LORENZO DA SAN SEVERINO, THE YOUNGER.

Umbrian. Died in 1503. Pupil of either Girolamo di Giovanni da Camerino or Matteo da Gualdo; strongly influenced by Niccolò da Foligno, and less by Crivelli.

Caen. 5. SS. Paul and Nicholas.

Caldarola (Marches). Madonna del Monte. Madonna, eight Saints, and Worshippers. 1491.

Cingoli (Marches). S. Esuperanzio, L. Transept. Polyptych (in part). E.

Cleveland (U. S. A.). Holden Collection, 2. Madonna enthroned and Saints.

Colmar. 263. Crucifixion (?). L.

Fermo. S. Pietro, Choir. Triptych: Madonna with Baptist and Magdalen. 1481.

Frome (Somerset). Mells Park, Lady Horner. Madonna.

London. 249. Marriage of St. Catherine.

Matelica. Confraternità di S. Angelo. Madonna and St. Anne with Saints.

Ospedale, Chapel. Fresco: Madonna and Angels.

S. Teresa, Sacristy. SS. Sebastian, Catherine, Benedict and John the Baptist (?). L.

Moulins. 79. Nativity.

Pausula (Marches). S. Francesco. Triptych: Madonna with Baptist and Magdalen. 1481.

Pollenza (near Macerata). S. Francesco. St. Antony of Padua. 1496.

Rome. Corsini, 709. Madonna with SS. Francis and Sebastian.
Vatican, Museo Cristiano, Case S. XIV. Large Head of Virgin.
XV. Fragment of Virgin's Head.
Prince Colonna. Large Madonna
San Severino (Marches). Pinacoteca. Madonna with infant John.
Madonna with Baptist and Bishop.
S. Lorenzo, R. Nave. Nativity.
Sarnano (Marches). Collegiata. Frescoed Niche: Madonna and Saints. 1483.
Serrapetrona (Marches). Parish Church. Polyptych: Madonna and Saints.

LORENZO DA VITERBO.

About 1446–1470. Developed under the influence of Benozzo Gozzoli.

Viterbo. S. Maria della Veritâ, Cappella Mazzatosta. Presentation of the Virgin; *Sposalizio;* Nativity; and other Frescoes. Finished 1469.

GIANNICOLO MANNI.

Umbrian. Active 1493–1544. Pupil of Perugino and Pintoricchio; influenced by Raphael, and, later, by Sodoma.

Bletchingley. Pendell Court, Mr. Bell. *Tondo:* Nativity.
Città di Castello. Cav. Magherini Graziani. Head of Christ.
Città della Pieve. Duomo, Choir. Madonna and Saints.
First Altar R. Baptism.

Cologne. 529. Madonna and Saints (?).
Compiègne. Musée Vivenel, 3. Madonna.
Frankfort a./M. Städelinstitut, 16. Madonna and infant John (copy of a Perugino) (?).
Gloucester. Highnam Court, Sir Hubert Parry. Madonna with St. Lawrence, the Baptist, and other Saints.
London. 1104. Annunciation.
Lady Selina Hervey. Annunciation.
Paris. 1369. Baptism.
1370. Assumption of Virgin.
1371. Adoration of Magi.
1372. Holy Family and Saints. 1512.
Mme. Edouard André. Madonna in Landscape (on cartoon by Perugino).
Perugia. Sala XVI, 27. SS. Bernardino and Sebastian.
28. Martyrdom of four Saints.
29. SS. Costanzo and Ercolano.
30. Madonna with many Saints. 1507.
Sala XVIII, 40. Dead Christ.
44. Resurrected Christ and Saints.
Cambio, Chapel. Altarpiece: Baptism and Annunciation.
Frescoes on Ceiling and Wall. 1515–1518.
Duomo. Martyrdom of St. Lawrence.
Third Pier R. Madonna.
S. Pietro, Choir Lunette: Madonna and two Angels.
Rouen. Musée, 472, 473, 474. Nativity, Baptism, and Resurrection (?). 1498.

MARIOTTO see BERNARDINO.

MARTINI see SIMONE.

MATTEO DI GIOVANNI.

School of Siena. About 1435–1495. Pupil possibly of Domenico di Bartolo; strongly influenced by Vecchietta, and, later, by Pollajuolo.

Altenburg. Lindenau Museum, 81. St. Nicholas of Bari.

Anghiari (near Borgo San Sepolcro). S. Agostino, First Altar L. Triptych: Madonna and Saints. E.

Asciano (Senese). S. Agostino, Second Altar R. Polyptych: God the Father and Annunciation; SS. Margaret and Bernardino; SS. Augustine and James; *Predella* with Crucifixion and four scenes from Legend of St. Catherine. E.

High Altar. Madonna (from Polyptych just mentioned). E.

Propositura, L. Transept. SS. Michael and Augustine (to R. and L. of an Assumption by Giovanni di Paolo).

Ashridge Park (Berkhampstead). Earl Brownlow. Two Episodes from Life of St. James.

Bergamo. Morelli, 54. Madonna.

Berlin. 1127. Madonna and Saints.

Herr Eugen Schweizer. Madonna and two Angels.

Borgo San Sepolcro. Duomo, L. Wall. Polyptych (middle piece by Piero dei Franceschi; now in National Gallery, No. 665).

Servi, Choir. Assumption of Virgin. 1487.

Sacristy. SS. Paul and Lucy; Baptist and St. Phillip Benizzi. 1487.

Boston (U. S. A.). Mrs. Henry Higginson. Madonna.
Buonconvento (Senese). Opera di SS. Pietro e Paolo, High Altar. Madonna.
Cambridge (Mass., U. S. A.). Fogg Museum. St. Jerome in his Study. 1482.
Cologne. 515. Madonna and two Saints.
Coniston (Lancashire). Brantwood, Mr. Arthur Severn. Madonna with SS. Francis and Sebastian.
Corsano (near Siena). Parish Church. Madonna and two Angels.
Florence. Mr. B. Berenson. Madonna and Saints. St. Phillip Benizzi.
Mr. Herbert Horne. Madonna and Saints.
Frome (Somerset). Lady Horner, Mells Park. Crucifixion.
Göttingen. University Gallery, 221. Madonna with SS. Bernardino and Jerome.
Grosseto. Duomo. Madonna and Angels.
Lille. 951. Madonna and two Saints.
London. 247. Ecce Homo.
1155. Assumption of Virgin.
1461. St. Sebastian.
Mr. Charles Butler. Three *cassone* pictures: Judgment of Paris; Camilla; Solomon and the Queen of Sheba. Madonna and two Angels.
Mr. Ludwig Mond. Profile Bust of Lady.
Meiningen. Grand Ducal Palace. Madonna and Saints.
Milan. Nob. Guido Cagnola. Madonna.
Montepescali (near Grosseto). Upper Church. Madonna with SS. Roch, Lucy, Sebastian, and the Magdalen.

Munich. 6. Portrait of Braccio Fortebracci.

Naples. Massacre of Innocents. 14[8]8.

Paris. 1660. Birth of Virgin. E.

Mme. Chabrières Arlès. *Cassone:* Solomon and the Queen of Sheba.

Percena (near Siena). Parish Church. Madonna and two Angels.

Philadelphia. Mr. John G. Johnson. Madonna and two Angels.

Pienza. Museo. Madonna and Saints. E.

Duomo, R. Transept. Madonna and four Saints. E.

Ravenna. 191. Madonna and two Saints.

Rome. Vatican, Museo Cristiano, Case N, XIV. St. Barbara.

Case Q, IV. Story of St. James.

Rosia (near Siena). Parish Church. Madonna.

Siena. 280. Madonna, Saints, and Angels.

283. Madonna.

286. Madonna enthroned with four Angels. 1470.

399. Madonna with SS. Jerome and Francis.

400. Madonna with Magdalen and St. Michael.

414. Lunette: Nativity.

432. Madonna with four Saints and four Angels.

Opera del Duomo, 64. Madonna, Saints, and Angels. E.

(In Hall.) Long *Predella* with five Scenes (belonging to above).

Belcaro (Villa near Siena). Madonna and two Saints.

Signor Bernardino Cinotto. Madonna.

Siena (*Con.*). Signora Giuseppina Liccioli. Madonna with Sebastian, Tobias, and Angels.

Palazzo Palmieri-Nuti. Madonna and two Angels.

Conte Giuseppe Placidi. Madonna with four Angels.

Conte Tolomei. Madonna with St. Jerome, the Baptist, and two Angels.

S. Agostino, Chapel R. Massacre of Innocents. 1482.

S. Domenico, Sixth Altar R. Lunette: *Pietà.*

Second Chapel L. of Choir. St. Barbara and Saints. Lunette: Adoration of Magi. 1479.

Third Chapel L. of Choir: Triptych: Madonna, Baptist, and St. Jerome.

Duomo: Pavement (from Designs): Massacre of Innocents. 1481.

Samian Sibyl. 1483.

S. Eugenia. Madonna with SS. Jerome and Eugenia.

Madonna delle Nevi. Madonna and Saints, with *Predella.* 1477.

Osservanza. Book of Miniatures—Alberti Magni de Animalibus.

S. Pietro Ovile, L. Wall. S. Bernardino and the Baptist (to R. and L. of a Madonna by Pietro Lorenzetti).

R. Wall (above Vanni's Annunciation). Crucifixion.

S. Sebastiano in Valle Piatta. Madonna with Baptist, St. Jerome, and two Angels.

Siena (*Con.*). SERVI, FOURTH ALTAR R. Massacre of Innocents. 1471.
Lunette: Madonna, Saints, and Donors.

Vienna. COUNT LANCKORONSKI. Two panels with Knights and Pages.
Small St. Jerome in Study (?).

MATTEO DA GUALDO.

Umbrian. Active from 1460 till his death in 1503. Pupil of Giovanni Boccatis; influenced by Girolamo di Giovanni da Camerino, by Benozzo Gozzoli, and slightly by Crivelli.

Anversa (near Sulmona). S. MARCELLO. Triptych: Coronation of Virgin with SS. Francis and Michael (?).
OVER ENTRANCE DOOR. Lunette: Madonna and two Saints (?).

Assisi. MUNICIPIO, 21. The Eternal.
23, 24. Frescoes: Angels.
S. FRANCESCUCCIO, ARCH OVER DOOR. Frescoes: Coronation of Virgin and Legend of St. Francis. E.
S. PAOLO, END WALL. Fresco: Madonna with SS. Lucy and Ansano. 1475.
CAPPELLA DEI PELLEGRINI, ARCH OVER DOOR. Frescoes.
ALTAR WALL. Frescoes: Annunciation; Madonna, Angels, and Saints. 1468.
S. QUIRICO, OVER DOOR. Fresco: Madonna and Angels.
CLOISTER (Clausura). Fresco: Dead Christ.

Boston (U. S. A.). MRS. J. L. GARDNER. Crucifixion. L.

Brant Broughton (Lincs). Rev. A. F. Sutton. Small Triptych.

Coldellanoce (Marches). Parish Church. Triptych: Madonna with SS. Sebastian and Lawrence.

Colle Aprico (near Nocera Umbra). Street Shrine. Fresco: Madonna with SS. Sebastian and Antony of Padua. 1488.

Dresden. 42. Adoration of Magi.

Florence. Mr. B. Berenson. Madonna.

Gualdo-Tadino. Municipio. 2. Madonna with SS. Francis, Bernardino, Margaret, and Catherine. 1472.

3. Madonna with Baptist, Evangelist, and Angels. 1471.

4. Annunciation.

6. St. Anne teaching the Virgin to read.

11. St. James.

12. St. Joseph.

Unnumbered. *Predelle* to No. 3. Last Supper; Baptism; Resurrection of Lazarus; SS. Francis and Pascal. 1471.

S. Francesco. Fresco: Madonna with St. Francis.

S. Maria, Altar L. Adam and the Tree of Jesse.

Nasciano (near Gualdo). S. Maria. Madonna with SS. Roch and Sebastian.

Nocera Umbra. Duomo, Sacristy. Meeting of Joachim and Anne.

S. Francesco, Chapel R. Fresco: Madonna and Baptist. 1498.

Palazzo (near Assisi). Compagnia della Buona Morte. Triptych: Madonna with

Palazzo (*Con.*). SS. Sebastian and Francis, and Angels.
Fresco: Large Madonna.

Périgueux. Musée. Triptych: Madonna with St. Sebastian and the Baptist.

Perugia. Sala VI, 42. Madonna and Saints.

Sigillo (near Gubbio). S. Maria della Circa, R. Wall. Frescoes: Madonna enthroned.
Madonna of Mercy.
St. Anne with Virgin.

Spoleto. Archbishop's Palace. Triptych: Madonna, Saints, and Angels. L.

MATTEO DA VITERBO.

School of Siena. Active about 1340–1366. Pupil and assistant of Simone Martini.

Avignon. Palais des Papes, Salle de Consistoire. Fragments of Frescoes: Figures of Prophets and Sibyls. 1346–7.
Chapelle de St. Martial. Frescoes: Legends of St. Martial and other Saints. 1343–6.
Chapelle de St. Jean. Frescoes: Life of Baptist. E.
Villeneuve les Avignons, Chartreuse, Chapel of Innocent VI. Frescoes: Life of Baptist; Crucifixion, etc. About 1360.

MELOZZO DA FORLÌ.

Umbro-Romagnol. 1438–1494. Pupil of Pier dei Franceschi.

Florence. UFFIZI, 1563. Gabriel; on back, half figure of St. Benedict.
1564. Virgin; on back, half figure of Evangelist.

Forlì. PINACOTECA. Fresco: "Pesta-Pepe."

Loreto. CASA SANTA R. SACRISTY. Frescoes: (Cupola) Prophets and Angels; (Wall) Entry into Jerusalem (Execution entirely by Palmezzano).

Rome. VATICAN, PINACOTECA. Sixtus IV and his Court (no later than 1481).
QUIRINAL STAIRCASE. Ascension (fragment of frescoes once in the Cupola of SS. Apostoli). Probably before 1480.
S. MARCO, SALA CAPITOLANA. St. Mark, Pope, enthroned.
St. Mark the Evangelist writing.
ST. PETER'S, INNER SACRISTY. Frescoes: Music-making Angels, Apostles and Cherubs (fragments of frescoes once in the Cupola of SS. Apostoli). Probably before 1480.

LIPPO MEMMI.

School of Siena. (?)–1357(?). Pupil probably of Duccio, follower and assistant of Simone Martini; influenced by the Lorenzetti.

Altenburg. LINDENAU MUSEUM, 43. Madonna. L. 44, 45. Two Hermit Saints.

Asciano (Senese). S. FRANCESCO, CHAPEL L. OF CHOIR. Madonna and Donor. L.

Berlin. 1067, 1081A. Madonnas.
VON KAUFMANN COLLECTION. Madonna.

Boston (U. S. A.). Mrs. J. L. Gardner. Small Madonna with *Predella* of Saints.

Castiglione d'Orcia (near Siena). S. Maria Maddalena. Madonna.

Cologne. 508, 509. Christ, Angels, and Apostles.

Florence. Uffizi, 23. Saints in wings of Simone's Annunciation.

Gloucester. Sir Hubert Parry, Highnam Court. 39. St. Peter.

Liechtenstein (Castle near Vienna). Prince Liechtenstein. St. Justina.

London. Mr. Robert Benson. Madonna.

Montefollonico (near Montepulciano). S. Sigismondo. Madonna.

Munich. 986. Triptych: Assumption of Virgin.

Naples. "Noli me Tangere."

Orvieto. Opera del Duomo. Madonna with Saints and Angels.

Duomo, Chapel of L. Transept. Madonna of Mercy. L.

Palermo. Baron Chiaramonte Bordonaro, 83. St. Peter; 84. St. Paul.

Parcieux (near Trévoux). M. Henri Chalandon, La Grange Blanche. Baptist and Saint in Red; St. Agnes.

Paris. 1152. St. Peter.

Rome. Borghese. Madonna.

Vatican, Museo Cristiano, Case H, VI. Crucifixion and Six Saints below.

San Gemignano. Municipio. Fresco: Madonna and many Saints. 1317. (Two figures to R. completely repainted by Benozzo Gozzoli in 1467.)

S. Agostino. Fresco: Madonna and St. Michael (repainted).

Siena. Sala II. Madonna (from Servi).
S. Domenico, Cloister. Fresco: Madonna, St. Paul, and Angel.

PIER ANTONIO MEZZASTRIS.

Umbrian, School of Foligno. Active 1456–1506. Fellow-pupil of Niccolò da Foligno; developed under influence of Fra Angelico and Benozzo Gozzoli.

Assisi. Cappella dei Pellegrini. Frescoes on Wall and Entrance. Soon after 1468.

Caen. Musée, 52. Annunciation.

Foligno. Pinacoteca, Frescoes:
1. Madonna and Saints.
4. Large Crucifixion.
5. Madonna and Saints.
6. Madonna with St. Simeon and two Angels.
9. Madonna and Angels.
19. St. Jerome, as Cardinal and Penitent.
21. Madonna enthroned. 1491.
22. Gabriel.
23. Madonna and two Angels.
32. Madonna with St. Dominic and the Baptist.
50. Madonna and Saints.
54. St. Jerome.
58. Madonna.

S. Anna, Lunette over Entrance. Fresco: Madonna, Saints, and Angels.

S. Giacomo, First Altar L. Standard: St. Roch.

Foligno (*Con.*). S. Lucia, over Door. Fresco: Madonna with SS. Lucy and Clare. 1471.
Maestà Bella (near Villa Carpello). Frescoes: Madonna and four Saints.
S. Maria in Campis, Bell Tower. Frescoes: La Navicella; Annunciation; *Putti*. 1456.
S. Maria infra Portis, R. Aisle. Fresco: Crucifixion.
Under L. Arch, between Nave and L. Aisle. Fresco: St. Roch and Angels.
Under L. Arch, between Nave and R. Aisle. Fresco: St. Jerome.

Montefalco. Pinacoteca, Second Bay R. Frescoes. 1461.
R. Wall. Fresco: Madonna with SS. Bernardino and Jerome and Lamb.
Second Bay L. Frescoes.

Narni. S. Francesco, First Chapel R. Frescoes: Scenes from Life of St. Francis (copied from Benozzo); two Scenes from Life of St. Benedict.
S. Girolamo. Fresco in lunette: SS. Francis and Jerome.

Spello. S. Girolamo, over Door. Fresco: St. Francis receiving Stigmata.

Trevi. S. Martino, Altar R. of High Altar. Fresco: Madonna with St. Francis, a Monk, and Angels.

OTTAVIANO NELLI.

Umbrian. School of Fabriano. Died 1444. Follower perhaps of Alegretto Nuzi.

Assisi. Municipio, 5. Madonna and two Saints.

Assisi (*Con.*). S. Francesco, Lower Church, Entrance Wall. Madonna and Saints.

Foligno. Palazzo dei Trinci. Frescoes: Life of Virgin, etc. 1424.

Gubbio. S. Agostino, Second Altar R. Fresco: Madonna.

Triumphal Arch. Fresco: Last Judgment.

Choir. Frescoes: Life of St. Augustine.

S. Maria Nuova, R. Wall. Fresco: Madonna, Saints, and Angels. 1403.

Pietralunga (near Umbertide). Parish Church. Polyptych. 1403.

Rome. Vatican, Museo Cristiano, Case M, III. Circumcision.

Urbino. S. Maria del Lomo. Fresco: Madonna of Mercy.

NEROCCIO DI LANDI.

School of Siena. 1447–1500. Sculptor and Painter. Pupil of Vecchietta.

Bergamo. Morelli, 47. Madonna.

Berlin. 63A. Madonna and Saints.

Boston (U. S. A.). Mr. J. T. Coolidge, Jr. Female Saint with Book.

Cambridge. Fitzwilliam Museum, 554. Madonna with SS. Bernardino and Catherine.

Coniston (Lancashire). Brantwood, Mr. Arthur Severn. Madonna with Baptist and Evangelist.

Cracow. **Czartoryski Museum.** Madonna and two Angels.

Florence. Uffizi, 1304. Episodes from Life of St. Benedict.

Florence (*Con.*). Mr. B. Berenson Madonna, Saints, and Angels.
Mr. Herbert P. Horne. Madonna with Magdalen and St. Jerome. L.
Conte Serristori. Madonna.

Frankfort a./M. Städelinstitut, 4. Madonna with SS. Peter and Paul.
5a. Madonna with SS. Catherine and Sebastian.

London. Mr. Charles Butler. Madonna.

Meiningen. Grand Ducal Palace. Holy Family.

Milan. Nob. Guido Cagnola. Madonna.
Cav. Aldo Noseda. Madonna.

Montefollonico (near Montepulciano). S. Sigismondo, Second Altar L. Madonna.

Monteoliveto Maggiore (near Siena). Library. St. Bernardino.

Montisi (near Trequanda). Pieve dell' Annunziazione. Madonna and Saints. 1496.

Munich. 997. Bust of Man.

New Haven (U. S. A.). Jarves Collection, 65. Annunciation.

Orvieto. Duomo. Intarsia in base of Singing Gallery: Madonna (from Neroccio's design).

Paris. M. Camille Benoit. Bust of St. Antony Abbot. E.
M. Georges Chalandon. Dead Christ and two Angels. E.
M. Gustave Dreyfus. Claudia standing in landscape.
M. R. Koechlin. Madonna with two Saints.
M. Martin Le Roy. Tobias and the Angel.

Rapolano (Senese). PIEVANIA DELLE SERE. Madonna with SS. Antony Abbot and Hermengildus.

Rome. MARCHESE VISCONTI VENOSTA. Madonna.

Siena. 217. *Cassone:* Triumph of David.

278. Madonna with six Saints. 1492.

281. Madonna with SS. Jerome and Bernardino.

282. Triptych: Madonna and Saints. 1476.

285. Madonna with SS. Catherine and Bernardino.

287. Madonna with SS. Jerome, Catherine, and two other Saints.

R. ARCHIVIO DI STATO. Book-Cover: Madonna Protecting Siena. 1480.

PALAZZO PUBBLICO, CORRIDOR BEYOND SALA DI BALIA. Fresco: Madonna enthroned.

BARONE MARCELLO SERGARDI BIRINGUCCI. Paintings on frame around a Madonna by Sano di Pietro.

PALAZZO SARACINI. Madonna with Magdalen and St. Catherine.

Madonna with Magdalen and Baptist.

DUOMO. Pavement (from his design): Hellespontine Sibyl. 1483.

CONFRATERNITÀ DELLA SS. TRINITÀ, SACRISTY UPSTAIRS. Madonna and Saints.

NICCOLÒ DA FOLIGNO (Niccolò d'Alunno).

Umbrian. School of Foligno. About 1430–1502. Pupil of Benozzo Gozzoli; at the end of his career slightly influenced by Crivelli.

Angoulême. 2. Standard.

Assisi. Duomo. Triptych: Madonna and Saints.
La Bastia. Triptych. 1499 (mostly by his son, Lattanzio).

Bayeux. 27A. *Pietà.*

Bergamo. Morelli, 6. Head of Saint.

Bologna. 360. Standard: Annunciation; Madonna and Saints. 1482.

Budapest. 82. St. Bernardino. 1497.

Cambridge (U. S. A.). Fogg Museum. Triptych: Madonna, Angels and Donor, SS. Francis and Sebastian.

Camerino. Bishop's Palace. *Predella:* Pentecost.

Compiègne. Musée Vivenel, 28. Small Ascension.

Deruta (near Perugia). Pinacoteca. Madonna with SS. Bernardino and Francis. 1457 (or 8?).
Confraternitâ di S. Antonio. Standard painted on both sides: S. Antony Abbot; SS. Francis and Bernardino.

Foligno. S. Bartolommeo. Martyrdom of St. Bartholomew (left unfinished at death; finished by his son, Lattanzio).
Duomo. Virgin and Evangelist (painted background for crucifix in relief). E.
S. Maria in Campis, Chapel L. of Entrance. Fresco: Crucifixion. 1456.

Foligno (*Con.*). BELL TOWER. Annunciation, Crucifixion, and other Frescoes. E.
S. MARIA INFRA PORTIS. Frescoes: Christ bearing the Cross, St. Roch and Angels.
S. NICCOLÒ. Polyptych. 1492. Coronation and Saints.

Gualdo-Tadino. MUNICIPIO. Polyptych. 1471.
DUOMO, SACRISTY. Polyptych.

Karlsruhe. 403. Crucifixion and Pope blessing Penitents. 1468.

London. 1107. Scenes from the Passion. 1487.

Milan. BRERA, 504. Polyptych. 1465.

Montefalco. PINACOTECA (S. FRANCESCO). Virgin, Evangelist, Francis, Magdalen, and Angels (as painted background for crucifix in relief). E.

Nocera Umbra. DUOMO, SACRISTY. Polyptych. 1483.

Paris. 1120. Scenes from the Passion. 1492.

Perugia. SALA IX, 10. Annunciation. 1466.

Ravenna. Christ with Cross and two Angels. L.

Rome. VILLA ALBANI. Polyptych. 1475.
COLONNA, 39. Madonna saving child from Demon.
CORSINI, 708. Madonna and four Saints.
VATICAN. Polyptych. Coronation and Saints. 1466.
Polyptych: Crucifixion and Saints.

San Marino. MUNICIPIO. Four Franciscan Saints.

San Severino (Marches). PINACOTECA. Polyptych. 1468.

Sarnano (Marches). S. MARIA IN PIAZZA. Baptist and three other Saints (?).

Terni. PINACOTECA. Crucifixion. 1497.

Tours. 277. Annunciation.

NUZI see ALEGRETTO

OTTAVIANO see NELLI.

GIROLAMO DEL PACCHIA.

School of Siena. 1477–1535. Pupil of Fungai; influenced by Pacchiarotto, Fra Bartolommeo, Sodoma, Andrea del Sarto, Raphael, and Genga.

Asciano (Senese). S. Sebastiano. Fresco: SS. Lucy, Roch, and elderly Saints (?). 1495.

Berlin. 105. *Sposalizio.*
277. Holy Family and St. Francis.
Herr A. von Beckerath. *Santa Conversazione.*
Wesendonck Collection. Madonna.

Budapest. 71. Holy Family.
178. Head of Man.
1376 (Magazine). Baptist.

Casole (Val d'Elsa). Collegiata. Visitation, Mother of Mercy.

Dresden. 37. Three Saints painted on Pilaster.

Gloucester. Highnam Court, Sir Hubert Parry. *Tondo:* Holy Family with St. Catherine of Siena.

Hatfield. Warren Wood, Mr. Charles Butler. Madonna with Baptist and St. Jerome (?). E.

London. 246. Madonna.
Sir William Martin Conway. Madonna.
Lieut.-Col. Sir Herbert Jekyll. Venus.

Montepulciano. Pinacoteca, 23. Portrait of Lady.

Munich. 1058. Madonna with four Angels.
1059. St. Bernardino and Angels.

New Haven (U. S. A.). Jarves Collection, 92. Madonna.

Ortignano (Casentino). S. Matteo. Madonna with four Saints.

Paris. 1642. Crucifixion. L.

Rome. Borghese, 443. Madonna and infant John.

Sarteano (Val di Chiana). Collegiata. Annunciation.

Scotland. Newbattle Abbey (Dalkeith), Marquess of Lothian. Madonna in Landscape reading.

Siena. 410. Annunciation and Visitation. 1518.

433. Madonna with infant John and St. Antony of Padua.

448. Holy Family with St. Catherine.

Palazzo Palmieri-Nuti. Dead Christ.

Avv. Tommaso Ricci-Campana. Madonna with SS. Catherine and Roch.

Palazzo Saracini. Madonna with St. Nicholas of Bari and another Bishop.

Carmine, Fourth Altar L. Ascension. E.

S. Cristofero. Madonna and Saints.

S. Donato, Second Altar L. Madonna.

Duomo, Sala del Capitolo. Madonna with SS. Roch and Sebastian.

Monistero di S. Eugenio. Bierhead: Christ supported by Angels.

S. Girolamo, Second Altar L. Frescoes: two Saints to R. and L. of Altar; St. Jerome in Study, above.

Arciconfraternità della Misericordia, Chapel, Altar L. Madonna (copy of Perugino).

Upstairs. SS. Paul and Antony Abbot.

Siena (*Con.*). Oratorio di S. Bernardino. Frescoes: Birth of Virgin.
Annunciation. 1518.
St. Bernardino.
St. Antony of Padua.
Oratorio della Contrada dell' Oca. Frescoes: St. Catherine healing Rector of Hospital.
St. Catherine at the Funeral of St. Agnes of Montepulciano.
St. Catherine rescuing Monks from Robbers.
Over Altar. St. Catherine receiving Stigmata (?).
S. Spirito, Third Altar L. Coronation of Virgin, and Saints.

Sinalunga (**Val di Chiana**). S. Martino, R. Transept. Deposition and *Predelle*.

Turin. 121. Madonna and Angels.

GIACOMO PACCHIAROTTO.

School of Siena. 1474–1540. Pupil of Matteo di Giovanni; influenced by Fungai, Francesco di Giorgio, Pietro di Domenico, and Perugino.

Buonconvento (**Senese**). Opera di SS. Pietro e Paolo, Sacristy. Madonna and Baptist with SS. Peter, Paul, and Sebastian. E.

Florence. Academy, 81. Visitation.
Conte Fernando dei Nobili. Madonna and two female Saints.
Conte Serristori. Madonna with St. Bernardino and another Saint.

Gloucester. HIGHNAM COURT, SIR HUBERT PARRY, 46. SS. Jerome, Francis, and Antony of Padua.

Le Mans. MUSÉE, 26. Madonna.

London. 1849. Nativity.

MR. CHARLES BUTLER. Nativity.
Baptism.
Resurrection.
Pentecost.

SIR KENNETH MUIR MACKENZIE. Moses, David, and Prophets.

Scotland. ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD. Nativity.

Siena. 366. Five Saints.

421. *Predella* to 422.

422. Ascension. E.

424. Madonna and Saints; in lunette, Christ with SS. Jerome and Francis.

426. Visitation. E.

576. Ruined Assumption of Virgin.

PALAZZO PALMIERI-NUTI. Holy Family and four Angels.
Madonna with St. Jerome and female Saint.

R. CONSERVATORIO FEMMINILE (RIFUGIO, GIRLS' SCHOOL), PARLOUR OF PRESIDENT (ENTRANCE VIA ROMANA). Madonna with St. Jerome and Baptist.

DUOMO, SALA DEL CAPITOLO. Madonna with SS. Roch and Sebastian.

ARCICONFRATERNITÀ DELLA MISERICORDIA (VIA S. MARTINO). St. Peter. St. Paul.

PALMEZZANO (Marco).

Umbro-Romagnol. About 1456–after 1543. Pupil of Melozzo da Forlì; influenced slightly by Rondinelli.

Bergamo. Carrara, 187. Circumcision. 1535.

Berlin. Annunciation.
131. Nativity.
1087. Madonna and two Saints.
1129. Christ bearing Cross. 1503.
1129[A]. Resurrected Christ. 1525.

Bologna. 502. Madonna.

Bordeaux. 90. Crucifixion.

Brescia. Galleria Martinengo, Sala C, 1. Christ bearing Cross.

Budapest. 66. Holy Family.

Bulciago (Prov. di Como). Parish Church. Altarpiece. 1481.

Casatenuovo (Prov. di Como). Parish Church. Altarpiece.

Cesena. Museo Civico. Bust of Filasio Roverella.

Chester. The Roscote (Heswall), Mr. Thomas Brocklebank. Christ bearing Cross.

Cracow. Count Sigismond Puslowski. Christ bearing Cross. 1536.

Dijon. Musée Trimolet, 32. Madonna and Saints.

Dublin. Madonna enthroned with Magdalen, Baptist, and an Angel.

Englewood (New Jersey, U. S. A.). Mr. Daniel Fellowes Platt. Holy Family and Saints.

Faenza. Madonna and Saints; God in lunette. 1498.

Faenza (*Con.*). Christ bearing Cross.
Tobias and the Angel.
St. Jerome.
St. Augustine.

Florence. Uffizi, 1095. Crucifixion.
Corsini Gallery, 417. St. Francis receiving Stigmata.

Forlì. 110. "Cesare Borgia."
111. Circumcision.
112. Flight into Egypt.
113. Annunciation.
114. Portrait of Himself. 1536.
116. Christ bearing Cross. 1535.
117. Fresco: Crucifixion. 1492.
119. St. Antony Abbot between St. Sebastian and the Baptist. E.
120. Annunciation. E.
121. God the Father. E.
122. Communion of Apostles. 1506.
124. Madonna and Saints. E.
125. St. Helena. 1516.
143. Madonna and Saints (?).
SS. Biagio e Girolamo, First Chapel R. Frescoes: Prophets; Legendary Subject; Martyrdom of St. James. (Perhaps on Melozzo's indications). E.
Fourth Chapel R. Triptych: Madonna, Saints, and Donors. Frescoes in Cupola: Madonna and Cherubim.
S. Mercuriale, Third Altar R. Madonna in Glory with two Saints and Donor worshipping a Crucifix.
Fifth Altar R. Madonna enthroned between Magdalen and Baptist.

Forlì (*Con.*). Fourth Chapel L. Altarpiece: Conception; Dead Christ.

Gazzada (Varese). Nob. Guido Cagnola. Annunciation.

Grenoble. 420. Holy Family. 1530.

Hamburg. Weber Collection, 25. Madonna and two Saints.

Karlsruhe. 405. St. Sebastian.

Liverpool. 29. Madonna and six Saints.

London. 596. *Pietà.* 1506.

Loreto. Casa Santa, Sacristy R. Frescoes executed on Melozzo's Designs.

Lovere. Galleria Tadini, 60. Christ bearing Cross. 1532.

Matelica. S. Francesco. Polyptych: Madonna and Saints. 1501.

Meiningen. Grand Ducal Palace. Madonna with infant John and St. Antony Abbot.

Milan. Brera, 469. Nativity. 1492.
470. Coronation.
471. Madonna and Saints. 1493.
Poldi-Pezzoli, 599. Annunciation.

Munich. 1026. Madonna and Saints.

Padua. 412. Madonna with infant John.
414. Holy Family. 1536.

Paris. 1400. Dead Christ. 1510.
Musée des Arts Décoratifs. Orpheus and Eurydice.
M. Henri Heugel. Holy Family.

Philadelphia. Mr. J. G. Johnson. Flight into Egypt.

Ravenna. 189. Circumcision.
190. Nativity.
Archbishop's Palace. Madonna and four Saints.

Rome. Corsini, 715. St. Jerome.
716. God among Cherubs (?).

Rome (*Con.*). LATERAN. 70. Madonna with Saints and Angels. 1510.
71. Annunciation.
72. Madonna with Saints and Angels. 1537.
COUNT GREGORI STROGANOFF. Lunette: God and Cherubs.
MARCHESE VISCONTI VENOSTA. St. Roch.
Rouen. 55. Sacrifice to Vesta.
St. Petersburg. COUNT BLOUDOFF. Flight into Egypt.
Venice. CORRER, SALA II, 59. Christ bearing Cross.
Vercelli. MUSEO BORGOGNA. Madonna with infant John and St. Catherine.
Vicenza. SALA IV, 20. Dead Christ.
Vienna. ACADEMY, 1098. Bust of Young Man.
COUNT LANCKORONSKI. Flight into Egypt.
PRINCE LIECHTENSTEIN. SS. Francis and Jerome. 1500.
HERR CARL WITTGENSTEIN. St. Sebastian. 1516.
Wimborne. CANFORD MANOR, LORD WIMBORNE. Baptism.

PIETRO PERUGINO.

Umbrian. 1446–1524. Pupil perhaps of Fiorenzo di Lorenzo; influenced slightly by Signorelli and a great deal by Verrocchio.

Alnwick Castle. DUKE OF NORTHUMBERLAND. SS. Catherine and Mary of Egypt. L.
Altenburg. LINDENAU MUSEUM, 114, 115. SS. Antony of Padua and Helena. 1506.

Assisi. S. Maria degli Angeli. Fresco at back of Portiuncula: Scene at foot of Cross (entirely repainted).

Bettona (near Perugia). Municipio. St. Antony of Padua and Worshipper. 1512.

Bologna. Madonna protecting two Saints. L. 197. Madonna appearing to four Saints.

Bordeaux. 145. Madonna with Bishop, Cardinal, and two Angels (in small part).

Borgo San Sepolcro. Duomo, L. Wall of Choir. Ascension (in part).

Caen. 35. St. Jerome.

Cerqueto (near Perugia). Parish Church. Fresco: St. Sebastian and other figures. 1478.

Chantilly. Musée Condé, 15. Madonna with SS. Peter and Jerome.

Chicago (U. S. A.). Mr. Martin Ryerson. *Predelle:* Nativity; Baptism; Christ at Well; "Noli me Tangere."

Città della Pieve. Duomo. Madonna appearing to four Saints. 1513.

S. Maria. Fresco: Deposition. 1517.

S. Maria dei Bianchi. Fresco: Adoration of Magi. 1504.

S. Pietro. Fresco: St. Antony Abbot enthroned.

Corciano (near Perugia). S. Maria. Assumption. L.

Cremona. S. Agostino. Madonna and Saints. 1494.

Fano. S. Maria Nuova, Third Altar R. Madonna and Saints; *Pietà* (in lunette); *Predelle.* 1497.

Second Altar L. Annunciation.

Florence. Academy, 53. Agony in Garden.

56. *Pietà.* E.

57. Assumption of Virgin. 1500.

Florence (*Con.*). 78. Christ on Cross and Saints.
98. Deposition (begun by Filippino). 1505.
241. Portrait of Dom Blasio. 1500.
242. Portrait of Dom Balthazar. 1500.
PITTI, 42. The Magdalen.
164. Entombment. 1495.
219. Madonna adoring Child.
UFFIZI, 34. Head of Young Man.
287. Portrait of Francesco dell' Opere. 1494.
1120. Portrait of Lady.
1122. Madonna and Saints. 1493.
1217. Portrait of Alessandro Braccesi.
1547. Crucifixion and Saints. E.
CENACOLO DI FOLIGNO (VIA FAENZA). Fresco: Last Supper (about 1490; in great part).
SS. ANNUNZIATA, FOURTH ALTAR L. Assumption. 1506.
S. CROCE, CAPPELLA MEDICEA. St. Antony of Padua. L.
S. MARIA MADDALENA DEI PAZZI, OLD REFECTORY (VIA DELLA COLONNA). Fresco: Crucifixion. 1493–6.
S. SPIRITO, W. WINDOW. Ascension (after Perugino's design).

Foligno. SS. ANNUNZIATA. Fresco: Baptism. L.

Frankfort a./M. STÄDELINSTITUT. 16. Madonna and infant John.

Grenoble. 450. SS. Irene and Sebastian. 1521.

Hanover. PROVINZIALMUSEUM, 554. Bust of Oldish Man.

London. 181. Madonna and infant John.
288. Triptych.
1075. Madonna and Saints. L.

London (*Con.*). 1441. Fresco: Nativity. 1522.
SIR KENNETH MUIR MACKENZIE. Head of Virgin.
MR. HENRY YATES THOMPSON. Miniature in the Albani Missal: St. Sebastian.
MR. F. A. WHITE. *Predella:* Resurrection. Fragment: Four Nudes. L.

Lyons. 18. Bust of Young Man.
58. Ascension. 1496–8.
59. SS. James the Less and Gregory. 1521.

Marseilles. 331. Holy Family and Saints. L.

Meiningen. GRAND DUCAL PALACE. The Baptist; St. Lucy. 1506.

Montefalco. S. FRANCESCO, NICHE L. OF DOOR. Fresco: Nativity (entirely repainted). L.

Montefortino (Marches). MUNICIPIO, 8. *Tondo:* Dead Christ.

Munich. 1034. Vision of St. Bernard.
1035. Madonna and two Saints. L.

Nancy. Madonna and Angels (inspired by Leonardo's "Virgin of the Rocks"). 1515.

Nantes. 384, 385. The Prophets Isaiah and Jeremiah. 1521.

Oxford. MR. L. PEARSALL SMITH (IFFLEY). Madonna. L.

Panicale (near Perugia). S. SEBASTIANO. Fresco: Martyrdom of St. Sebastian. 1505.

Paris. 1509. Apollo and Marsyas.
1564. *Tondo:* Madonna and Angels. E.
1565. Madonna with two Saints.
1566. St. Paul. L.
1566[A]. St. Sebastian. E.

Paris (*Con.*). 1567. Combat of Love and Chastity. 1505.
1668A. Small St. Sebastian. L.
ST. GERVAIS. Lunette: The Eternal and Cherubs. 1496–1498.

Pavia. CERTOSA, SECOND CHAPEL L. The Eternal.

Perugia. SALA VIII, 24. Coronation.
SALA X, 1. St. Jerome and the Magdalen. 1521.
2. St. Sebastian (in part). 1518.
4. S. Giacomo della Marca.
5. St. Jerome.
6. God and Seraphim.
7. Preaching of Baptist. L.
8, 9, 13, 14, 18, 22, 23. Various Saints. L.
10. Dead Christ.
11. Baptism. 1521.
12. Marriage of Cana. L.
15. David. 1521.
16. Christ in the Temple. L.
19. Daniel. 1521.
20. Nativity. 1521.
21. Adoration of Magi. L.
24. Madonna and Saints.
25. Crucifixion. (Ordered 1502. Executed later.)
26. Gabriel.
SALA XI, 2. Transfiguration. 1522.
3. Annunciation. 1522.
4. Nativity.
5. Baptism. 1522.
6. Madonna and Angels. 1498.
14. Madonna appearing to Saints and Worshippers.

Perugia (*Con.*). 16. Six Saints.
SALA XIII, 31. Fresco: Nativity. L.
CAMBIO. Frescoes. 1500.
MONISTERO DI S. AGNESE, CAPPELLA DELLA CONCEZIONE. Fresco: Madonna of Mercy. 1518.
S. PIETRO, L. WALL. *Pietà.* L.
SACRISTY. Five Saints (half length). 1496–8.
S. SEVERO. Frescoes: Saints (under Raphael's Trinity). 1521.

Rome. VATICAN, GALLERY. Resurrection. L. Madonna and four Saints. 1496. Heads of SS. Placido, Flavio, and Benedict.
SIXTINE CHAPEL. Fresco: Christ giving Keys to Peter. 1482.
STANZA DELL' INCENDIO DEL BORGO. Ceiling frescoes. 1507–8.
VILLA ALBANI. Triptych. 1491.
VILLA WOLKONSKI. Bust of St. Sebastian.

Scotland. GOSFORD HOUSE, EARL OF WEMYSS. Madonna and infant John.

Siena. S. AGOSTINO, ALTAR R. Crucifixion. L.

Sinigaglia. S. MARIA DELLE GRAZIE, CHOIR. Madonna and Saints (in part).

Spello. COLLEGIATA. Frescoes R. and L. of Choir. *Pietà:* Madonna with SS. Catherine and Blaize. 1521.

St. Petersburg. HERMITAGE, 1666. Triptych: Crucifixion and Saints.
STROGANOFF COLLECTION. Madonna.

Toulouse. MUSÉE, 36. The Evangelist and St. Augustine. 1521.

Trevi. S. Maria delle Lagrime. Fresco: Epiphany. 1521.

Vienna. 24. Baptism.
25. St. Jerome.
27. Madonna and four Saints. 1493.
32. Madonna and two Saints.

Wantage (Berks). Lady Wantage, Lockinge House. St. Jerome; St. Sebastian.

Weimar. Grand Ducal Palace. Baptist enthroned (in part).

BALDASSARE PERUZZI.

Umbro-Sienese. 1481–1537. Pupil probably of Pacchiarotto; assistant of Pintoricchio; influenced by Sodoma and Raphael. Better known as Architect.

Bracciano (near Rome). Castle. Fresco: Story of Virgilio Orsini. E.

Chiusi. Duomo, Sacristy. Madonna and Saints.

Dresden. 99. Adoration of Magi.

Hanover. Kestner Museum, 39. Portrait of Lady (?).

London. 167. Cartoon for Adoration of Magi. 1521.
Bridgewater House, Earl of Ellesmere. Adoration of Magi.
Sir Kenneth Muir Mackenzie. Young Warrior Saint (?).
Mr. Ludwig Mond. Portrait of Alberto Pio da Carpi. 1512.

Milan. Marchese Fassati. Bust of Young Man (?).

Munich. 1052. Portrait of "Bindo Altoviti."

Münster i./W. Kunstverein, 40. Madonna and infant John. E.

Rome.

Villa Albani. Madonna with SS. Lawrence, Sebastian, and James, and a Donor. E.

Borghese, 92. Venus.

Capitol. Frescoes: Sala IV. Judith; Roman Triumph. E.

Sala VII. Hannibal in Italy.

Corsini, 706. Flight into Egypt.

Farnesina. Frescoes: about 1511.

Sala di Galatea. The entire Ceiling, and, in a lunette, a gigantic head in monochrome.

Room off Sala di Psiche. Frieze.

Saloon on Upper Floor. Decorative Frescoes (later).

Vatican, Stanza dell'Eliodoro. Fresco decoration of Ceiling.

Stanza del Miracolo di Bolsena: Ceiling decorations.

Prince Chigi. Fresco: The three Graces.

S. Croce in Gerusalemme, Crypt. Mosaics after Peruzzi's designs. Not later than 1508.

S. Maria della Pace, First Chapel L. Frescoes: Madonna with Saints and Ponzetti as Donor; Biblical Scenes. 1516.

R. of High Altar. Presentation of Virgin.

S. Onofrio, Choir. Frescoes: Assumption of Virgin, and other sacred subjects. E.

S. Pietro in Montorio, over Second and Third Chapels R. Frescoes: Coronation of Virgin, and Virtues. E.

S. Ansano in Dofana (near Siena). Madonna.

Siena.

387. Madonna and infant John (on Pintoricchio's design). E.

Arco delle Due Porte. Fresco: Madonna, infant John, and St. Catherine. L.

Belcaro (near Siena). Frescoes. All 1535.

Ground Floor, Ceiling. Judgment of Paris.

Loggia. Decorations (completely modernized).

Chapel, Apse. Saints and Legends.

Palazzo Pollini, Ceiling. Frescoes: Continence of Scipio; Nativity; Stoning of Elders.

Duomo, Chapel of S. Giovanni. Frescoes (on Pintoricchio's designs): Youthful Baptist in Desert. Preaching of Baptist. 1501.

Fontegiusta, First Altar L. Augustus and the Sibyl. L.

PIER DEI FRANCESCHI.

Umbro-Florentine. 1416(?)–1492. Pupil of Domenico Veneziano, influenced by Paolo Uccello.

Arezzo.

Duomo, L. Transept. Fresco: The Magdalen.

S. Francesco, Choir. Frescoes: Story of True Cross. Between 1452 and 1466.

S. Maria delle Grazie (building near by). Fresco: Fragment of scene from Life of S. Donato.

Borgo San Sepolcro. Municipio. Polyptych. Ordered 1445.
Frescoes: St. Louis. 1460; Resurrection.

Boston (U. S. A.). Mrs. J. L. Gardner. Fresco: Hercules.

Città di Castello. Pinacoteca, 18. Salvator Mundi L. (?).

Florence. Uffizi, 1300. Portraits of Federigo da Montefeltro and his wife, Battista Sforza. On back, two Allegories. 1465.

London. 665. Baptism. About 1465.
769. St. Michael.
908. Nativity. About 1470.

Milan. Brera, 510. Madonna, Saints, and Angels, with Federigo da Montefeltro. Probably about 1469. (The hand of Federigo is by Justus of Ghent, the architecture possibly by Fra Carnovale.)
Poldi-Pezzoli, 598. St. Thomas Aquinas.

Montecchio (near Borgo San Sepolcro). Chapel of Cemetery. Fresco: Madonna and two Angels (executed almost entirely by Lorentino).

New York. Historical Society, 180. Triumph of Chivalry E. (?).

Perugia. Sala V, 21B. Lunette containing Annunciation. (The Madonna and Saints of this altarpiece are largely, and the *predelle* altogether the work of pupils). L.

Rimini. S. Francesco, Chapel R. Fresco: Sigismondo Malatesta and his Patron Saint. 1451.

Sinigaglia. S. Maria delle Grazie, Altar R. Madonna and two Angels. L.

Urbino. Duomo, Sacristy. Flagellation. Probably 1469.

Venice. Academy, 47. St. Jerome with kneeling figure of Girolamo Amadi.

PIERINO see VAGA.

PIETRO DI DOMENICO.

School of Siena. 1457–1506. Developed under influence of Matteo di Giovanni, Francesco di Giorgio, and Benvenuto di Giovanni.

Altenburg. Lindenau Museum, 88. Small Triptych.

Asciano (Senese). S. Agostino, Second Altar R. Nativity and two Saints.

Buonconvento (Senese). Misericordia. Assumption of Virgin.

Colle di Val d'Elsa. Tabernacle Via XX Settembre. Fresco: Adoration of Magi (?).

Locko Park (near Derby). Mr. Drury Lowe. Madonna adoring Child.

Oxford. Mr. T. W. Jackson. Judgment of Paris.

Rome. Prince Doria. Triptych.
Donna Laura Minghetti. Nativity.

Scotland. Balcarres (Fifeshire), Earl Crawford. Return of Jephtha.
Madonna with SS. Sebastian and Jerome.

Siena. 279. Christ adored by SS. Galgano and Martin.
397. Madonna with SS. Jerome and Antony Abbot.
428. Stripping of the Saviour (painted on Francesco di Giorgio's cartoon).

Siena (*Con.*). Madonna di Campansi (Ricovero), Cloister. Fresco: God, Prophets, and Angels (the rest, representing an Assumption with Saints, being by Balducci).

BERNARDO PINTORICCHIO.

Umbrian. 1454–1513. Pupil of Fiorenzo di Lorenzo; influenced by Signorelli and Perugino.

Assisi. S. Maria degli Angeli, Chapel of S. Bonaventura. God the Father.

Berlin. 132A. Reliquary: Three Saints.

Boston (U. S. A.). Mrs. J. L. Gardner. Small Madonna.

Cambridge. Fitzwilliam Museum, 119. Madonna and infant John.

Dresden. 41. Portrait of Boy.

Genoa. Signor Ulrich Jaeger. Madonna.

Göttingen. University Gallery, 229. Head of Boy.

Leipzig. 480. St. Michael (?).

London. 693. St. Catherine.
703. Madonna.
903. Fresco: Penelope discovered by Suitors. L.
Mr. Brinsley Marlay. Madonna. L.

Lyons. M. Edouard Aynard. St. Bartholomew.

Milan. Borromeo, Sala Cimballo, 36. Christ bearing Cross. 1513.

Mombello (near Milan). Prince Pio di Savoia. Small Madonna. 1492.

Naples. Assumption (executed in great part by Eusebio di San Giorgio).

Oxford. University Galleries, 22. Portrait of Youth (in part). Madonna.

Paris. 1417. Madonna with St. Gregory and another Saint.

Baron Schickler. Madonna in Landscape.

Perugia. Sala XI, 10. Polyptych. 1498.

12. St. Augustine. 1500.

Municipio, Council Hall. Fresco in lunette: Madonna and Angels. E.

Villa Maravelli. *Predella* to Vatican Coronation.

Conte Rossi Scotti. Madonna.

Rome. Capitoline Gallery, over Door Leading to Pinacoteca. Fresco: Madonna and Angels. E.

Sala VIII. Fresco: Madonna and Angels. E.

Castle of S. Angelo. Slight fragments of Frescoes. 1495.

Vatican, Pinacoteca. Coronation. 1503 (in great part).

Fresco: Madonna.

Museo Cristiano, Case S, XIII. Marriage of St. Catherine.

Borgia Apartments. Frescoes: All done under his guidance, 1492–1494; only the following, however, bear traces of his own hand:

First Room (beginning at east entrance). Annunciation (in great part); Resurrection (only the portrait of Alexander VI).

Second Room. Stories of SS. Giuliana, Barbara, Antony Abbot, and the Hermit Paul (in great part);

Rome (*Con.*). Visitation; St. Catherine disputing with the Doctors (entirely by him). Ceiling Decorations (in small part).

THIRD ROOM. Arithmetic; Geometry; Music; Astronomy (all in part).

SIXTINE CHAPEL. Frescoes (1482): Journey of Moses to Egypt.

Baptism:

In "Last Days of Moses," entire group of Moses giving his staff to Joshua, and several figures of the next group.

BELVEDERE, GALLERIA DELLE STATUE. Fragment of Decorative Frescoes. 1487.

PRINCE COLONNA, GROUND FLOOR OF PALACE. Decorative Frescoes in Spandrils.

PALAZZO DEI PENETENZIERI. Fragments of Decorative Frescoes. 1490.

CONTESSA RASPONI SPALETTI. Madonna.

COUNT GREGORI STROGANOFF. Small Madonna in Landscape.

MARCHESE VISCONTI VENOSTA. *Tondo:* Madonna.

Small painted Crucifix.

ARACŒLI, BUFFALINI CHAPEL. Frescoes. E.

S. MARIA DEL POPOLO, FIRST CHAPEL R. Frescoes: Nativity and five lunettes with scenes from the Life of St. Jerome (these lunettes in great part by him).

CHOIR. Ceiling Frescoes. 1505.

Rome (*Con.*). (The other works here ascribed to Pintoricchio are by his pupils.)

San Gemignano. Municipio. Madonna in Glory. 1512.

San Severino. Duomo, Sacristy. Madonna and Donor.

Siena. 386. Holy Family.

495. *Tondo:* Holy Family.

Palazzo Petrucci. Remains of Frescoes.

Duomo, Libreria. Frescoes: Life of Pius II. 1503–1508.

Lunette over entrance. Fresco: Coronation of Pius II. 1503.

Cappella di S. Giovanni. Frescoes: Birth of John; Portraits of Alberto Aringhieri; Youthful Baptist in Wilderness; Baptist Preaching (execution of last two probably by Peruzzi). Paid for 1504.

Spello. Collegiata, Second Altar R. Madonna.

Baglioni Chapel. Frescoes: Annunciation; Adoration of Magi; Christ among the Doctors. 1501.

Sacristy. Madonna. 1501.

Old Sacristy. Fresco: Angel.

S. Andrea, R. Transept. Madonna and Saints. 1508 (assisted largely by Eusebio).

Spoleto. Duomo, First Chapel R. Ruined Frescoes: Madonna and Saints; God and Angels; Dead Christ. 1497.

St. Petersburg. Collection Botkine. Madonna.

Valencia. Madonna and Francesco Borgia.

RAPHAEL.

1483–1520. Pupil of Timoteo Viti of Urbino; assistant of Perugino and Pintoricchio; influenced by Leonardo, Fra Bartolommeo, Michelangelo, and Sebastiano del Piombo. (See also Giulio Romano and Pierin del Vaga).

Bergamo. Lochis, 207. Bust of St. Sebastian. E.

Berlin. 141. Madonna. E.
145. Madonna and Saints. 1502.
247A. "Terranuova Madonna." E.
248. "Colonna Madonna" (in great part). E.

Bologna. 152. St. Cecilia and other Saints (in great part).

Boston (U. S. A.). Mrs. J. L. Gardner. Portrait of Tommaso Inghirami.
Small *Pietà*. 1505.

Brescia. Galleria Tosio, Sala XIII, 37. Salvator Mundi. E.

Budapest. 53. "Esterhazy Madonna." E.
86. Portrait of Young Man (only in part).

Chantilly. Musée Condé, 38. The Three Graces. E.
39. "La Vierge de la Maison d'Orléans." E.

Cracow. Czartoryski Museum. Portrait of Youth in Brown.

Dresden. 93. "Sistine Madonna."

Dulwich. St. Francis.
St. Antony of Padua. (Both 1505. Execution scarcely Raphael's.)

Florence. Pitti, 40. Leo X with Cardinals Giulio dei Medici and L. dei Rossi. 1518.

Florence (*Con.*). 44. Portrait of Young Man. E.
59. Portrait of Maddalena Doni. E.
61. Portrait of Angelo Doni. E.
151. "Madonna della Sedia."
165. "Madonna del Baldacchino" (in very small part).
174. Vision of Ezechiel (execution by Giulio Romano).
178. "Granduca Madonna." E.
229. "La Donna Gravida." E.
245. "La Donna Velata."
Uffizi, 288. Portrait of Himself. E.
1129. "Madonna del Cardellino." E.

Lisbon. Legend of St. Jerome (in part). E.

London. 168. St. Catherine.
213. The Knight's Vision. E.
1171. "Madonna Ansidei." 1506.
2069. Madonna.
Victoria and Albert Museum. Cartoons for Tapestries (execution not Raphael's, but chiefly by G. F. Penni).
Bridgewater House, Earl of Ellesmere. Holy Family with Palm (in part).
"The Bridgewater Madonna" (in small part).
Mr. Ludwig Mond. Crucifixion. E.
Mr. J. Pierpont Morgan. "Colonna Altarpiece" (in part). 1505.
Earl of Northbrook. Madonna (execution by Eusebio, or possibly by Dom. Alfani).
Earl of Plymouth. Procession to Calvary (execution chiefly Eusebio). 1505.

Madrid. 364. "Madonna dell'Agnello." 1507.
365. "Madonna del Pesce" (in large part).
366. "Lo Spasimo"—Christ falling under the Cross (execution chiefly by Giulio Romano).
367. Portrait of Young Cardinal.

Milan. Brera, 472. *Sposalizio.* 1504.

Munich. 1049. "Madonna Canigiani" (in great part).
1050. "Madonna Tempi." E.
1051. "Madonna della Tenda" (in small part).

Naples. Portrait of Cardinal Farnese (afterwards Paul III).

Panshanger (near Hertford). Madonna. E. Madonna. 1508.

Paris. 1496. "La Belle Jardinière." 1507–8.
1498. "Sainte Famille de François I" (execution by Giulio Romano). 1518.
1502. St. Michael. E.
1503. St. George. E.
1504. St. Michael crushing Satan (execution by Giulio Romano). 1518.
1505. Portrait of Baldassare Castiglione. 1515.

Perugia. S. Severo. Fresco: Christ and Saints. 1505.

Richmond (Surrey). Sir Frederick Cook, Octagon Room, 67. Legend of St. Jerome (in part). E.

Rome. Borghese, 369. Entombment. 1507.
397. Portrait of Perugino. E.
Doria, 403. Portraits of Navagero and Beazzano. L.

Rome (*Con.*). LATERAN. St. Peter (begun by Fra Bartolommeo).

ACCADEMIA DI S. LUCA. Fresco: *Putto* with Garland.

VATICAN, PINACOTECA. Coronation of Virgin, and *Predelle:* Adoration of Magi; Presentation.

Faith, Hope, and Charity (monochrome). 1507.

"Madonna di Foligno," with Sigismondo Conti as Donor.

Transfiguration (upper part). 1519.

STANZA DELLA SEGNATURA. Frescoes. CEILING. Allegorical figures of Theology, Philosophy, Poetry, and Jurisprudence; Judgment of Solomon; Apollo and Marsyas; Angels surveying the Earth. WALLS. "Disputa" — Discussion concerning the Sacrament; School of Athens; Parnassus; Justice; Julius II and his Cardinals; Justinian publishing the Pandects. All 1509–1511.

STANZA DELL' ELIODORO. Frescoes: Heliodorus driven out of Temple (Pope Julius and his bearers executed by Raphael himself, the rest largely by assistants). 1511–1512.

STANZA DEL MIRACOLO DI BOLSENA. Miracle of Bolsena (the group of women L. not executed by Raphael). Finished Nov. 1, 1512; Attila turned away from Rome (the heads of Leo X and his Cardinals in part by Raphael's own hand, the rest by pupils). 1514; Liberation of St.

Rome (*Con.*). Peter (the entire execution by pupils, chiefly Giulio Romano). 1514.

STANZA DELL' INCENDIO DEL BORGO. Frescoes: Fire in the environs of St. Peter's (execution almost wholly by Giulio Romano); Battle of Ostia (execution not Raphael's, chiefly Giulio Romano's).

LOGGIE. Fresco and stucco Decorations: Illustrations to the Old Testament (their present condition is such that little can be said of the execution, save that it could not have been Raphael's. Some of the best seem to have been painted by Pierin del Vaga).

FARNESINA. Frescoes: Galatea. 1514. Story of Cupid and Psyche (execution not by Raphael; figures by Giulio Romano).

S. AGOSTINO. Fresco: The Prophet Isaiah.

S. MARIA DELLA PACE. Frescoes: Sibyls and Angels (in part).

St. Petersburg. HERMITAGE. "Conestabile Madonna." E.

37. Holy Family (in part). E.

38. "Madonna della Casa d'Alba."

39. St. George. 1506.

Vienna. 29. "Madonna im Grünen." 1506.

ROMANO, see GIULIO.

SALIMBENI, see LORENZO.

SANO DI PIETRO.

School of Siena. 1406–1481. Pupil of Sassetta.

Altenburg. Lindenau Museum, 70. Visitation.
71. Assumption of Virgin.
72. Madonna, Saints, and Angels.
73. Madonna, Saints, and Angels.
75. Madonna.

Aquapendente. S. Francesco, Sacristy. St. Bernardino.

Assisi. S. Maria degli Angeli, back of Portiuncula. Small Madonna.

Bayeux. 32A. Madonna, Christ, and Angels.

Bologna. SS. Vitale ed Agricola, Chapel L. Madonna (in oval around which Francia painted a Landscape and Angels).

Bolsena. S. Cecilia, Chapel of Sacrament. Altarpiece.
Sacristy. Christ blessing.

Bordeaux. 76. Gabriel.

Boston (U. S. A.). Museum of Fine Arts. Triptych: Madonna with SS. Catherine and Luke.
Madonna and two Angels.

Brooklyn (U. S. A.). Art Institute. Triptych.

Budapest. 23. Salome.
24. Madonna.
Magazine. *Predella.*

Buonconvento. SS. Pietro e Paolo, Sacristy. Triptych: Madonna with SS. Catherine and Bernardino.
Annunciation.

Capistrano (Abruzzi). S. Francesco, Sacristy. S. Bernardino.

Cetona (Senese). S. Francesco, High Altar. Small Madonna.

Chiusi. Duomo. Illustrated Missal.

Dresden. 24. Reliquary.
25, 26. Painted Crucifixes.

Florence. Mr. H. W. Cannon, Villa Doccia. Small Madonna.
Mr. Charles Loeser. Madonna giving Girdle to St. Thomas.

Frontignano (near Murlo, Senese). Madonna with Angels and SS. Apollonia and Bernardino.

Göttingen. University Gallery, 202. Madonna.
203. Diptych: Four Saints.

Gualdo-Tadino. Municipio, 9. Coronation of Virgin.

Isola, Badia di (near Siena). High Altar. Large Polyptych.

Isola Maggiore (Lake Trasimene). S. Francesco. Madonna and Angels.

London. H. M. The King. Madonna.
Lady Burne Jones. Crucifixion.
Mr. Charles Butler. *Sposalizio.* Madonna with St. Antony Abbot and a Bishop.

Massa Marittima. Duomo, R. Transept. Circumcision.

Milan. Prince Trivulzio. Birth of Virgin.

Montalcino (Senese). Municipio. Madonna and Angels.
Signor Giovanni Cresti. Madonna with SS. John and Bernardino.
Seminario Arcivescovile. Madonna.
Osservanza. St. Bernardino.

Monteriggione (near Siena). SS. Marcellino, Pietro ed Erasmo a Uopini. The Baptist and St. Jerome.

Nantes. 407. St. Francis receiving the Stigmata.

New Haven (Conn., U. S. A.). JARVES COLLECTION, 49. Adoration of Magi.
50. Coronation of Virgin.

Oxford. CHRIST CHURCH LIBRARY, 15. Madonna and Saints.
Madonna with SS. Bernardino, Jerome, and Angels.
UNIVERSITY GALLERIES, 14. Madonna.

Palermo. BARON CHIARAMONTE BORDONARO, 80. Madonna.
216. Madonna.

Paris. 1128–1132. Story of St. Jerome.
M. GEORGES CHALANDON. Madonna and Saints.
M. JEAN DOLLFUS. Madonna, Saints, and Angels.

Philadelphia. (U. S. A.). MR. JOHN G. JOHNSON. Madonna.

Pienza. MUSEO. Miniatures.
DUOMO, L. TRANSEPT. Madonna and four Saints.

Rome. VATICAN, MUSEO CRISTIANO, CASE G, II. Nativity.
III. Flight into Egypt.
CASE K, VI. St. Benedict.
VIII. Nativity.
CASE N, VI. Presentation of Virgin.
VII. *Sposalizio.*
VIII. Madonna appearing to St. Dominic.
IX, X, XII, XIII. Legends of Saints.
CASE O. Women Praying and Spinning.
CASE R, X. Nativity.

Rome (*Con.*). Prince Doria. Triptych: Christ enthroned with Baptist and St. Bernardino.

Marchese Piero Misciatelli. Madonna, Saints, and Angels.

Count Gregori Stroganoff. Madonna.

San Quirico di Val d'Orcia. Collegiata. Polyptych.

Scotland. Gosford House, Lord Wemyss. Large *Cassone* picture: Youths and Maidens.

Siena. Sala IV. All the pictures, 30 in number. (No. 246 dated 1444; No. 232, 1447; No. 241, 1455–8.)

Sala V. All the pictures, 19 in number, (No. 253, 1460; No. 255, 1449; Nos. 259, 260, 1479.)

272. Saints.

273. Madonna and Saints.

323. Madonna and Angels.

R. Archivio di Stato. Book-Covers: Virgin over Siena; Ceremonial Washing. 1451.

God sending forth Angel of Wisdom. 1471.

Two Monks with Dove and Garland. 1457.

Marriage of Count Robert of Turin. 1472.

Two Horsemen.

Miniatures: Statuto dell' Arte di Mercanzia. 1474.

Biblioteca Comunale. Breviary with Miniatures.

Manicomio (Asylum), Chapel. Madonna.

Palazzo Pubblico, Ground Floor, Sala di Bicherna. Fresco: Coro-

Siena (*Con.*).

nation (begun by Domenico di Bartolo). 1445.
St. Bernardino.

Outside this Room. Fresco: Three Saints. 1446.

Sala dei Matrimonii. Fresco: St. Catherine.

Corte d'Assise. Fresco: St. Bernardino. 1460.

Porta Ovile. Fresco: Madonna with SS. Bernardino and Ansano (begun by Taddeo di Bartolo).

Porta Romana. Fresco: Coronation and Angels. 1459 (begun by Sassetta).

Rifugio (Girls' School), Refectory. Crucifixion.

President's Parlour (entrance Via Romana). Madonna, Saints, and Angels.

Spedale, Gallery, 20. Madonna and Angels with two Saints.

Sacristy of Chapel. Small Lunette: Dead Christ in Landscape.
Choral with Miniatures.

Fratelli Barsini. Madonna.

Signor Bichi-Ruspoli. Madonna.

Signor Carlo Cinughi. Madonna and two Angels.

Nob. Carlo Giuggioli. Beheading of Baptist.

Palazzo Palmieri-Nuti. Madonna and Saints.
Cassoni: Story of Queen of Sheba. Story of two Knights.

Conte Pietro Piccolomini. *Pietà.* 1481.

Siena (*Con.*). Fratelli Santini. Triptych: Madonna with St. James and Evangelist.
Palazzo Saracini, 1237, 1238. Fragments of Saints.
1265. Christ and the Executioners.
1277, 1278. Fragments of Saints.
Nob. G. Grisaldi del Taia. Madonna. St. Francis receiving Stigmata.
Oratorio di S. Bernardino, Upper Chapel. Madonna.
S. Cristofero, Sacristy. St. George and the Dragon.
S. Domenico, W. End. Large Crucifix.
Over Second Altar R. Fresco: Madonna.
Duomo, Libreria. Miniatures.
Sala Capitolare. St. Bernardino. St. Bernardino preaching in the Piazza of S. Francesco.
S. Girolamo, Sacristy. Coronation and Saints. 1465.
Madonna di Campansi (Ricovero), First Floor. Fresco: Annunciation.
Osservanza, First Altar L. Madonna and Angels.
Third Altar L. Triptych.
Fourth Altar L. *Predella:* Dead Christ and Saints.
S. Pietro alle Scale, Second Altar R. Fragment of Picture.
Sacristy. Two small *tondi:* Gabriel and St. Lucy.
S. Spirito. Large Crucifix.
Confraternitâ della SS. Trinitâ. Madonna with two Saints and Angels.

Sinalunga (Val di Chiana). S. Bernardino, Choir. Salvator Mundi.
Upstairs (Clausura). Triptych.
Tivoli. Municipio. St. Bernardino.
Utrecht. Bishop's Palace. S. Ansano.
The Baptist.
Varallo. Pinacoteca, 203. Annunciation.
Vienna. Faniteum (ober St. Veit). Madonna.
Count Lanckoronski. Small Madonna.
Bust of St. Francis.
Head of Christ.
Two Miracles of St. Dominic.
Herr Carl Wittgenstein. Madonna and Angels with SS. Bernardino and Jerome.
Viterbo. Museo. St. Bernardino.

GIOVANNI SANTI.

Umbrian. 1430/40–1494. Pupil of Melozzo da Forlì; influenced slightly by Fiorenzo di Lorenzo.

Berlin. 139. Madonna and Saints.
140A. Madonna.
Herr A. von Beckerath. Small Nativity.
Cagli (near Urbino). S. Domenico, First Altar L. Frescoes: Madonna and Saints; Resurrection.
Embrasure of Arch. Fresco: Christ blessing, and *Putti.*
R. Wall. Fresco: Dead Christ with SS. Francis and Jerome. Soon after 1481.
Fano. S. Croce, High Altar. Madonna and Saints.
S. Maria Nuova, First Altar L. Visitation.

Gradara (near Pesaro). Municipio. Madonna with SS. Michael, John, Stephen, and Sophia. 1484.

London. 751. Madonna.

Milan. Brera, 503. Annunciation.

Monte Fiorentino (Duchy of Urbino). First Chapel R. Madonna, Saints, and Donor. 1489.

Rome. Colonna, 135. Profile Bust of Boy [Guidobaldo da Montefeltro (?)].

Lateran, 66. St. Jerome enthroned.

Scotland. Langton (near Duns), Hon. Mrs. Baillie-Hamilton. Profile Bust of Boy.

Urbino. Ducal Palace, 2. Madonna with Saints and the Buffi family. 1489.

3. Dead Christ.
4. Bust of Dead Christ with His Mother.
5. Female Martyr.
40. St. Roch. L.
41. Tobias and the Angel.

Martyrdom of St. Sebastian.

Casa di Raffaello. Fresco: Madonna (ruined).

SASSETTA (Stefano di Giovanni).

School of Siena. 1392–1450. Pupil of Paolo di Giovanni Fei.

Asciano (Senese). Propositura, Choir. Birth of Virgin. E.

Barnard Castle. Bowes Museum. Miracle of Sacrament.

Basciano (near Siena). Chiesa del Castello. Madonna.

Berlin. 63B. Madonna.
Unnumbered. Small Madonna with female Saint and Baptist, with God above.
1122. Assumption (except for landscape, executed on Sassetta's design, the upper part largely from his hand).

Bordeaux. 53. St. Francis.

Budapest. 25. St. Thomas Aquinas praying.

Chantilly. Musée Condé, 10. Marriage of St. Francis and Poverty. 1444.

Chêverny (Loire-et-Cher). Château de Beaumont, Comte de Martel. St. Francis and the Wolf of Gubbio. 1444.

Chiusdino (Senese). Municipio. Polyptych: Madonna and Saints.

Cortona. Gesù. Polyptych: Madonna and four Saints.

Dijon. Maciet Bequest. Dead Christ with Mary and John.

Englewood (New Jersey, U. S. A.). Mr. D. F. Platt. Young Saint giving Alms.
Abbot blessing pilgrim Saint.

Florence. Mr. B. Berenson. Triptych: St. Francis in Ecstacy; the Baptist; Beato Raineri Rasini. 1444.
Madonna and Angels.
Mr. Herbert P. Horne. Small Heads of SS. Ursula and Lucy.

Frome (Somerset). Mells Park, Lady Horner. SS. Dorothy, Catherine, and James.
SS. Christopher, Paul, and Antony Abbot.

Grosseto. Duomo, Sacristy. Madonna.

Locko Park (near Derby). Mr. Drury Lowe. Madonna.
Baptist.

London. 1842. Fragment of Fresco: Three Heads of Angels.

Milan. Comm. Benigno Crespi. Virgin bidding Farewell to Apostles.
Prince Trivulzio. Small Triptych: Birth of Virgin.

Montpellier. Small Crucifixion. E.

New Haven (U. S. A.). Jarves Collection, 48, 53. Temptations of St. Antony.

Paris. M. Georges Chalandon. Six Scenes from the Life of St. Francis. 1444.
M. Martin Le Roy. Madonna and Angels. E.

Pausula. S. Francesco. St. Francis (?).

Pienza. Museo. Small Triptych: Madonna and Saints.

Rome. Vatican, Museo Cristiano, Case N (unnumbered). Saint before Judge (composition of 11 Figures).
IV. Martyrdom of Saint.
Case O, XII. St. Dominic adoring Cross.
Case R, V. Christ at Column.
Conte Alfonzo Castelli Mignanelli. Madonna.

San Severino (Marches). Museo, 15. Madonna and Angels. L.

Siena. 166. St. Antony Abbot.
167. Last Supper.
168, 169. Four Saints each.
177. Small Triptych: Madonna, Saints, and Angels.
325. Madonna.

Siena (*Con.*). R. Archivio di Stato. Book-Cover: Libro dei Usufrutti (1413–1602.) Pink House in Woods.

Palazzo Saracini, 933. Adoration of Magi.

1256. Busts of John and Mary.

1273. St. Martin and the Beggar.

1275. Triptych: Madonna, Saints, and Angels.

Porta Romana. Fresco: Coronation (finished by Sano di Pietro; Angels and Saints on Canopy by Sassetta. Begun 1447).

Osservanza, Fourth Altar R. Triptych: Madonna with SS. Jerome and Ambrose. 1436.

SCALETTI (Leonardo).

Romagnol. Mentioned 1458. Died before 1495. Follower of Cossa, influenced by Botticelli.

Faenza. Altarpiece: Madonna and Saints. 1484. Young Astorre Manfredi kneeling before St. Bernardino da Feltre.

LUCA SIGNORELLI.

Umbro-Florentine. 1441–1523. Pupil of Pier dei Franceschi; influenced by Antonio Pollajuolo.

Altenburg. Lindenau Museum, 138–146. Sections of Polyptych.

Arcevia. S. Medardo, Choir. Polyptych. 1507. Baptism and *Predelle* (in part). 1508.

Arezzo. Pinacoteca, David, Saints, and Prophets. 1519.

Duomo, Sacristy. Five *Predelle.*

Bergamo. Morelli, 19. St. Roch.
20. Madonna.
24. St. Sebastian.

Berlin. 79. Altar Wings with three Saints each. 1498.
79[A]. Pan. E.
79[B]. Visitation.
79[C]. Portrait of Man. E.

Borgo San Sepolcro. Municipio. Standard: Crucifixion; SS. Eligio and Antony Abbot.

Cassel. Small *Sposalizio.*

Castiglione Fiorentino. Pinacoteca, 11. Fresco: Deposition.

Città di Castello. 19. Martyrdom of St. Sebastian. 1496.
35. SS. Jerome, Margaret, Bernardino, Lucy, Michael, and the Baptist.

Cortona. S. Domenico, Altar R. Madonna, Saints, and Donor. 1515.
Duomo, Choir. Conception (in very small part).
Pietà and *Predelle.* 1502.
Communion of the Apostles. 1512.
Assumption (in small part).
Gesù. Madonna and four Saints. L.
S. Niccolò, High Altar. Madonna and Saints; on back, *Pietà.*
L. Wall. Fresco: Saints (ruined). L.

Dublin. 266. Feast in the House of Simon.

Florence. Academy, 164. Madonna and Saints, with *Predella.* L.
Pitti, 335. Holy Family. E.
Uffizi, 74. Madonna. E.
1291. Holy Family. E.

Florence (*Con.*). 1298. *Predelle:* Annunciation; Adoration of Shepherds; Adoration of Magi.

CORSINI. Madonna and two Saints.

Foiano (near Arezzo). COLLEGIATA, ALTAR L. Coronation of Virgin, with St. Martin. 1523.

London. 1128. Circumcision (Child entirely repainted by Sodoma). E.

1847. Madonna, Saints, and Angels. 1515.

MR. ROBERT BENSON. Madonna. L. *Predelle:* Pilgrims to Emmaus; Christ at Emmaus.

EARL CRAWFORD. *Predelle:* Meeting of Zaccariah and Elizabeth; Birth of Baptist. E.

SIR KENNETH MUIR MACKENZIE. *Tondo:* Madonna.

MR. LUDWIG MOND. *Predelle:* Esther and Ahasuerus; Two episodes from Legend of St. Augustine.

Loreto. CASA SANTA, L. SACRISTY. Frescoes: Christ and Apostles; Conversion of Paul; Angels. E.

Lucignano (Val di Chiana). S. FRANCESCO, THIRD ALTAR R. Madonna. L.

Meiningen. GRAND DUCAL PALACE. *Predella:* Bishop preventing beheading of Youth.

Milan. BRERA, 476. Flagellation. E.

477. Madonna. E.

505. Madonna and Saints. 1508.

Monte Oliveto Maggiore (Senese). CLOISTER. Frescoes: Life of St. Benedict. 1497.

Montepulciano. S. LUCIA, CHAPEL R. Madonna. L.

Morra (Umbria). S. Crescenziano. Frescoes: Flagellation; Crucifixion (in part). L.

Munich. 1026. Madonna in Landscape. E.

New Haven (U. S. A.). Jarves Collection, 67. Adoration of Magi. L.

Orvieto. Opera del Duomo. Fresco: Portraits of Signorelli and Francesco Vitelli. 1503.

Duomo, Chapel R. Transept. Frescoes: Last Judgment; Anti-Christ; Angels; Prophets; *Pietà;* Small Scenes and Decorations. 1500–1504. The Prophets in Vaulting. 1499.

Sacristy. Frescoes: Heads in Monochrome.

S. Rocco, R. Wall. Fresco: St. Mary of Egypt.

Paris. 1525. Birth of Virgin. E.

1527. Seven Heads.

Mme. Edouard André. Holy Family and infant John.

Perugia. Duomo, Winter Chapel. Madonna and Saints and Angels. 1484.

Philadelphia (U. S. A.). Mr. John G. Johnson. Magdalen.

Richmond (Surrey). Sir Frederick Cook. Two panels with fragments of Baptism. E.

Profile of Francesco Vitelli.

Sketch for Crucifixion. L.

Rome. Rospigliosi, 3. Madonna.

Vatican, Sixtine Chapel. In first fresco L., representing Last Days of Moses, several heads painted, and two or three figures designed. 1482.

Scotland. Pollock House (Pollockshaws), Sir John Stirling-Maxwell. *Predella: Pietà.* E.

Sinalunga (Val di Chiana). S. Croce, R. Wall. *Sposalizio.* L.

Umbertide. S. Croce. Deposition and *Predelle.* 1516.

Urbino. S. Spirito, R. and L. of Choir. Crucifixion and Pentecost. 1494.

Volterra. Municipio. Madonna and Saints. 1491.
Stairway. Fresco: St. Jerome. 1491.
Museo. Annunciation. 1491.

SIMONE MARTINI.

School of Siena. 1285(?)–1344. **Pupil of Duccio;** slightly influenced by Giotto.

Altenburg. Lindenau Museum, 42. The Baptist.

Antwerp. 257, 258. Annunciation. L.
259. Crucifixion. L.
260. Deposition. L.

Assisi. S. Francesco, Lower Church, R. Transept. Fresco: SS. Francis, Louis of Toulouse, Clare, and another female Saint.
Chapel of St. Martin. Frescoes: Legend of St. Martin and single figures of Saints.

Avignon. Cathedral Porch. Frescoes: Salvator Mundi; Madonna and Angels. After 1339.

Berlin. 1070A. *Pietà.* L.

Boston (U. S. A.). Mrs. J. L. Gardner. Polyptych: Madonna and Saints. L.

Cambridge. Fitzwilliam Museum, 552. SS. Michael, Augustine, and Ambrose.

Florence. Uffizi, 23. Annunciation. 1333.

Mr. B. Berenson. St. Lucy. The Magdalen.

Liverpool. 8. Christ returning from the Doctors to his Parents. 1342.

Milan. Ambrosiana. Illustration in Virgil Codex.

Naples. S. Lorenzo. St. Louis crowning his brother, Robert of Naples; also the *Predella*.

New Haven (Conn., U. S. A.). Jarves Collection, 46. St. Martin.

Orvieto. Opera del Duomo. Madonna. Polyptych: Madonna and Saints. 1320.

Paris. 1383. Way to Golgotha. L.

M. Léon Bonnat. Christ on Cross.

Pisa. Museo Civico, Sala III, 16–23. Saints (originally part of Polyptych in Seminario). 1320.

24. St. James.

Seminario, Library. Polyptych. 1320.

Rome. Vatican, Museo Cristiano, Case B, III. Christ Blessing.

Count Gregori Stroganoff. Small Madonna (from an Annunciation).

Siena. Palazzo Pubblico, Corte D'Assise. Fresco: Madonna and Saints. 1315–1321.

Fresco: Portrait of Guidoriccio da Fogliano on horseback. 1328.

S. Agostino, Choir. Triptych: Legend of Beato Agostino Novello. L.

LO SPAGNA.

Umbrian. Active 1500–1528. Pupil of Perugino and Pintoricchio; influenced by Raphael.

Ashridge Park (Berkhampstead). Lord Brownlow. St. Clare. E.

Assisi. S. Francesco, Lower Church, L. Transept. Madonna and Saints. 1516.

S. Maria degli Angeli, Chapel of S. Bonaventura. Frescoes: Saints.

Berlin. (Magazine). "Ancajani" Nativity. E.

Caen. Musée, 34. *Sposalizio.*

Eggi (near Spoleto). S. Giovanni Battista, Choir. Frescoes: Annunciation; Madonna in Glory; Baptism. (In part.) L.

Englewood (New Jersey, U. S. A.). Mr. D. F. Platt. Fresco: Madonna (in part). L.

Florence. Pitti, 451 bis. Madonna and Saints.

Frome (Somerset). Mells Park, Lady Horner. Fresco: Kneeling Saint.

Gavelli (near Spoleto). S. Michele Arcangelo. Frescoes in Apse. Also Two Visions of Madonna. 1523.

Caso (close to Gavelli). S. Cristina. Fresco: St. Christina (in small part). 1527.

London. 1032. Agony in Garden.

Hertford House, 545. St. Mary of Egypt.

Mr. Ludwig Mond. Three small panels: SS. Bernardino, Louis, and the Magdalen.

Sir J. C. Robinson. SS. Catherine, George, and Bernardino.

London (*Con.*). Duke of Sutherland, Stafford House, 61. Christ with Cross.

Milan. Poldi-Pezzoli, 603. Madonna and two Angels.

Montefalco. Marchesa Céline Cappelli. Madonna.

Narni. Municipio. Fresco: St. Francis receiving Stigmata. 1528

Paris. 1539. Nativity. E.
1540. Madonna.
1568–70. Story of St. Jerome. 1511.

Perugia. Sala XVII, 17. Fresco: Madonna (?). 1520.
19. Madonna, Saints, and Angels. E.
Sala XVIII, 31. Fresco: St. Francis receiving Stigmata.

Philadelphia. Mr. John G. Johnson. Madonna, Baptist, and St. Jerome (?). E.

Rome. Capitol. Frescoes: Apollo and the nine Muses.
Colonna, 112. St. Jerome.
Lateran, 68. Madonna, Magdalen, and St. Antony Abbot.
Vatican, Pinacoteca. Nativity. E.
Prince Doria. Two panels with figures of Muses. L.
Marchese Visconti Venosta. St. Catherine.

Rovigo. 42. Madonna.

Spoleto. Municipio. Frescoes:
34. Two *Putti*.
40. The Virtues (around arms of Pope Julius II). No later than 1513.
43. Madonna and four Saints.
48. Madonna with SS. Lorenzo and Brizio. L.

Spoleta (*Con.*). S. Ansano. Fresco: Madonna and Angels. 1518.
S. Giacomo (near Spoleto). Frescoes in Choir (in part). 1526–7.
Clitunno (near Spoleto). Oratory close by. Fresco: Madonna in Glory with SS. Roch and Sebastian (in part). L.

Todi. Municipio. Coronation of Virgin, and Saints. 1511.

Trevi. Municipio, 63. St. Catherine. L.
66. St. Cecilia. L.
Coronation of Virgin, with two *Predelle*. 1522.
S. Maria delle Lagrime, Chapel L. Transept. Frescoes: St. Ubaldo enthroned; Entombment; Saints; Prophets. L.
S. Martino, outside Chapel. Fresco: Madonna appearing to four Saints. 1512.

Vienna. Baron Tucher. Madonna. E.

Visso (Prov. di Macerata). Collegiata, First Chapel L. Frescoes: Madonna, Saints, etc.

TADDEO DI BARTOLO.

School of Siena. Circa 1362–1422. Pupil probably of Giacomo Mini, follower of Bartolo di Fredi.

Altenburg. Lindenau Museum, 50. Crucifixion.
51. Madonna with Saints and Angels.
62. Madonna and Seraphim.

Asciano (Senese). Propositura. Annunciation.

Aurillac. 28. Small Crucifixion.

Brant Broughton (Lincs). Rev. A. F. Sutton. Crucifixion.

Budapest. 29. Madonna.
30. Crucifixion.
32. Evangelist.

Buonconvento (Senese). Opera di SS. Pietro e Paolo. St. Antony Abbot. The Magdalen.

Colle di Val d'Elsa. S. Agostino, first Altar R. Madonna.

Copenhagen. Thorwaldsen Museum. Betrayal; Resurrection; Crucifixion and two Saints.

Cracow. Czartoryski Museum. Crucifixion.

Englewood (New Jersey, U. S. A.). Mr. D. F. Platt. St. James; St. Catherine; Baptist; Bishop.

Florence. Mr. B. Berenson. *Predella:* Christ and the twelve Apostles.
Mme. Finali, Villa Landau. Madonna.

Ginestreto (Senese). Parish Church. Baptist.

Göttingen. University Museum, 216. Trinity.

Grenoble. 372. Triptych. 1390.

Hanover. Kestner Museum, 1. Scenes from Life of St. Francis.
2. Burial of Virgin.

Isola, Badia di (near Siena). Fresco: Madonna, Saints, and Angels.

Le Mans. 9. St. James.

Le Puy. Musée Crozatier, 194. Madonna.

Montepulciano. Duomo. Polyptych. 1401.

Münster i./W. Kunstverein, 1149. Assassination of St. Peter Martyr.

Nancy. Musée. Madonna.

Nantes. Musée, 306. Madonna Praying.

Naples. Small St. Sebastian.

Newport (U. S. A.). The Reef, Mr. Theodore M. Davis. Four Saints.

Oldenburg. 24–27. The four Evangelists.

Oxford. University Galleries, 1. St. Lucy.

Palermo. Baron, Chiaramonte Bordonaro, 77. Madonna.

Paris. 1622. Crucifixion.
M. Georges Chalandon. Madonna and Saints.

Perugia. Sala IV, 5. Polyptych: SS. Francis. Antony, Louis, and others. Probably 1403.
6. St. Paul (?).
7. St. Peter (?).
9. Polyptych: Madonna and Saints. 1403.
10. Pentecost. 1403.
15. Madonna (from an Annunciation).

Petroio (Senese). SS. Pietro e Paolo, over Door. Madonna.

Philadelphia. Mr. John G. Johnson. Small Madonna, with St. James and Baptist. Small Madonna and Angels.

Pisa. Museo Civico, Sala V, 22. S. Donnino; (on back) Crucifixion.
Former Sacristy of S. Francesco. Frescoes: Apostles visiting Virgin; Dormition; Mourning over Body of Virgin; Funeral; Single figures. 1397.
S. Martino, Chapel of Sacrament. Four Saints.
S. Michele in Borgo, Second Altar R. Madonna, four Saints and Angels.

Rome. Vatican, Museo Cristiano, Case D, V. Dormition of Virgin. E.
Case F, XIII. Triptych: Crucifixion and Saints.
Case K, V. Assumption of Virgin.

San Gemignano. Municipio. Polyptych: Madonna and Saints.
S. Gemignano and Scenes from his Life.
Collegiata. Frescoes: Last Judgment; Heaven; Hell; Saints; Annunciation. 1403.

Sebenstein (Castle in Silesia). Prince Liechtenstein. St. Agnes.

Siena. 55. Painted Crucifix.
122. Crucifixion.
127. Adoration of Magi.
128. Triptych.
129. St. Peter Martyr.
130. St. Agnes.
131. Annunciation. 1409.
132. Nativity.
133. Triptych.
134. Martyrdom of SS. Cosmas and Damian.
135. St. Matthew.
143, 144. Annunciation.
162. St. Francis receiving Stigmata.
Opera del Duomo, 19, 21. Apostles and Angels.
Paintings to illustrate the Creed.
Crucifixion.
Palazzo Pubblico, Chapel. Frescoes: Life of Virgin, 1407.
Antechapel. Allegorical Frescoes. Finished 1414.

Siena (*Con.*). Spedale, Infermeria di S. Galgano. Fresco: Crucifixion.
Società Esecutori di Opere Pie. Tabernacle: St. Eustace.
Compagnia di S. Caterina sotto le Volte. Triptych. 1400.
Monistero di S. Eugenio, Sacristy. S. Ansano and a Bishop.
S. Francesco, R. Wall. Fresco: Visitation (ruined).
S. Gherardo (beside S. Francesco), Entrance. St. Louis.
Osservanza, fourth Altar L. Polyptych. 1413.
Servi, fourth Altar R. (above altarpiece by Matteo). Nativity. 1404.

Volterra. Museo. Polyptych. 1411.
SS. Nicholas and Peter.
Madonna enthroned.

PIERIN DEL VAGA.

Central Italian. 1501–1547. Pupil perhaps of Ridolfo Ghirlandajo and Fra Bartolommeo, and certainly of Raphael; influenced by Michelangelo. (See also under Raphael.)

Genoa. Accademia di Belle Arti. Polyptych: S. Teramo with SS. Peter and Paul.
Palazzo Doria. Fragments of Frescoes.
S. Maria di Consolazione. Fresco: Entombment.

Grittleton (Wilts). Sir Audley D. Neeld. Charity.

London. Earl of Ellesmere, Bridgewater House. "Madonna del Passeggio" (Raphael's design).
Marquess of Northampton. Madonna.

London (*Con.*). Earl of Northbrook. Two Madonnas.
Holy Family (monochrome).

Madrid. 368. Visitation.

Narbonne. Fresco from the Villa Magliana: Martyrdom of S. Cecilia (lunette).

Pisa. Duomo, R. Transept, Frescoes:
S. Matteo. Triptych: Holy Family with warrior Saint and Bishop. L.

Richmond (**Surrey**). Sir Frederick Cook, Long Gallery, 17. Nativity. 1533.

Rome. Castle of Saint Angelo. Frescoes: Story of Cupid and Psyche.
Borghese, 464. Holy Family.
Vatican, Stanza della Segnatura. Small Frescoes in monochrome under Raphael's Frescoes.
Stanza dell' Eliodoro. Frescoes in monochrome under Raphael's Frescoes. E.
Borgia Apartment, Antechamber. Ceiling Frescoes.
Loggie. Frescoes: Abraham and the Angels; Jacob and Rachel; Joseph and his Brethren; Pharaoh's Dream; Israelites crossing Red Sea; Moses on Sinai; probably many others. All E.

Stockholm. Bacchanal.

Vienna. Prince Liechtenstein, 24. Holy Family.

ANDREA VANNI.

School of Siena. About 1332–1414. Perhaps pupil of Lippo Memmi; partner of Bartolo di Fredi; influenced by works of Simone Martini, by Barna, and by the Lorenzetti.

Altenburg. Lindenau Museum, 49. Madonna and Saints, with Crucifixion above. E.

Berlin. Madonna with Child holding Fruit. E.

Boston (U. S. A.). Mrs. J. L. Gardner. Small Triptych: Madonna and Saints.

Cambridge. Fitzwilliam Museum, 560. Madonna.

Epsom. Mr. Charles Cummins Hayling. St. Peter.
The Magdalen.

Florence. Mr. B. Berenson. Madonna.
Deposition.

Frankfort a./M. Städelinstitut. St. Anne and Child.
St. Ursula.
St. Agnes.

Leghorn. Monte Nero, High Altar. Miraculous Madonna.

Nantes. Musée, 412. St. Bartholomew.
413. St. Peter.

Siena. 67. Triptych: St. Michael, the Baptist, and St. Antony Abbot. E.
113. St. James. E.
114. Tabernacle: Crucifixion and Saints. E.
115. Polyptych: Madonna and Saints(?).
312. The Evangelist.
Palazzo Saracini, 1266. Annunciation.
S. Domenico, Chapel at W. End. Fresco: St. Catherine holding out her Hand to a Nun.

Siena (*Con.*). S. Donato, Congregazione di Santi Chiodi. Madonna.
Monistero di S. Eugenio. SS. Peter and Paul.
S. Francesco, Chapel R. of Choir. Madonna enthroned.
Last Chapel L. of Choir. Fresco: Madonna enthroned.
S. Giovannino della Staffa. Madonna.
Oratorio di S. Michele. Madonna.
S. Pietro Ovile, L. Wall. Annunciation (copy of Uffizi Simone Martini).
Presbytery. Madonna.
S. Spirito. Madonna and Donor.
S. Stefano, Sacristy. Polyptych: Madonna and Saints. 1400.

Vienna. Herr Eugen von Miller Aicholz. Madonna with tiny Annunciation.

LORENZO VECCHIETTA.

School of Siena. About 1412–1480. Architect, Sculptor, and Painter. Pupil of Sassetta.

Castiglione d'Orcia (near Siena). S. Maria Maddalena. Madonna and Angels.

Florence. Uffizi, 47. Madonna and Saints. 1457.

Isola, Badia di (near Siena). L. Wall. Fresco: Assumption of Virgin, and single figures of Saints.

Liverpool. Walker Art Gallery. St. Bernardino preaching.

Narni. Duomo, R. Pillar. St. Juvenalis.

Paris. Musée Cluny, 1699. Triptych.

Pienza. Museo. Two small Saints.

Pienza (*Con.*). Palazzo Pretorio. Fresco: Madonna with SS. Matthew, Vito, Gregory, and Ansano.

Duomo, Chapel L. of Choir. Triptych: Assumption of Virgin. 1461.

Spedaletto (near Pienza), High Altar. Madonna, Saints, Annunciation and *Predelle.*

Siena. 204. Doors of Shrine. 1445.

205. St. Bernardino.

210. Madonna and four Saints. 1465.

404. Cartoon for Tabernacle.

577. St. Lawrence.

R. Archivio di Stato. Book-covers: Angels holding Screen. 1458.

Pius II making his Nephew Cardinal. 1460.

Madonna crowning Pope Pius II. 1460.

Palazzo Pubblico, Ground Floor, Ufficio Stato Civile. Fresco: Madonna of Mercy. 1461.

Corte d'Assise. Fresco: St. Catherine. 1461.

Spedale, Infermeria di S. Pietro. Frescoes on Walls and Ceilings. 1448.

Pellegrinaio. Fresco first on left. 1441.

Palazzo Palmieri–Nuti.

Small Head of St. Bernardino.

Palazzo Saracini, 1256. Madonna and two Angels.

S. Ansano in Castelvecchio, L. Wall. Frescoes: Adoration of Magi. E.

S. Ansano and Worshippers.

Siena (*Con.*). BAPTISTERY. Frescoes in Vaulting and Apse. 1450–1453.
DUOMO, CAPITOLO DELLA METROPOLITANA. Codex of 1464 with Miniatures.

FRANCESCO ZAGANELLI DA COTIGNOLA.

Romagna-Ferrarese. About 1460–1531. Pupil of Palmezzano; influenced by Ercole Roberti and Rondinelli. Assisted by his brother Bernardino until latter's death, probably before 1514. There are very few works by Bernardino alone, but several pictures are signed with both names.

Aix-en-Provence. MUSÉE, 84. Madonna and Angels.
Amsterdam. 2741. Entombment.
Bergamo. LOCHIS, 132. Holy Family (Bernardino).
MORELLI, 15. St. Antony preaching to the Fishes.
Berlin. 236, 241. Miracles of St. Antony of Padua.
1164. Annunciation. 1509.
VON KAUFMANN COLLECTION: Madonna with Magdalen and St. Catherine.
St. Catherine.
HERR EVGEN SCHWEIZER. Madonna with Magdalen and St. Catherine.
WESENDONCK COLLECTION, 2. Madonna and Saints. 1527.
Béziers. MUSÉE, 224. St. Francis.
Bologna. 236. Madonna with SS. Dorothy and Catherine.
Boston (U. S. A.). MUSEUM OF FINE ARTS. Holy Family.
Chambéry. MUSÉE, 191. Magdalen.

Chantilly. Musée Condé, 22. Madonna with St. Sebastian and the Baptist.

Dublin. 141. Nativity (assisted by Bernardino). 1509.

Faenza. Dead Christ and Saints, with view of Faenza below.

Ferrara. Sala II. St. Sebastian. 1513.

Massari-Zavaglia Collection. Madonna, infant John, and two female Saints.

Forlì. 135. Mystic Conception. 1513.

Le Mans. Musée, 8. Two People before an Altar.

Lille. Musée. Lunette: *Pietà.*

London. Sir William Martin Conway. St. Catherine.

Mr. H. Reginald Corbett. SS. Catherine and Francis reading.

Col. G. L. Holford, Dorchester House. Madonna enthroned between SS. Helen and Constantine.

Sir Kenneth Muir Mackenzie. Annunciation.

Mantua. Castello. Madonna and six Saints.

Milan. Borromeo, 142. Presentation (?). St. Jerome.

Brera, 455. Madonna with Donor and SS. Nicholas of Bari and Francis. 1505.

457. Madonna with St. Florian and the Baptist (assisted by Bernardino). 1499.

458. Madonna with St. Francis and the Baptist (assisted by Bernardino). 1504.

459. Dead Christ.

Casa Sormani. Nativity.

Montechiarugolo sull'Enza (near Parma). COURT OF CASTLE. Fresco: Madonna with St. Francis.

Münster i./W. KUNSTVEREIN, 46. St. Antony Abbot.

Naples. *Sposalizio.*

Parcieux (near Trêvoux). M. HENRY CHALANDON, LA GRANGE BLANCHE. St. Sebastian.

Paris. 1641. Christ bearing Cross.

Parma. SS. ANNUNZIATA. Scattered Triptych. 1518.

Pesaro. 24. Madonna in Glory and Saints.

Ravenna. 9. Small Madonna.
10. Large Nativity.
11. St. Catherine.
12. St. Sebastian.
13. Crucifixion and Saints.
194. Agony in Garden (Bernardino).
208. Boy Christ and small Saints.
305. Circumcision.
306. Profile of Young Man.
315. Baptism.
S. GIROLAMO. Marriage of St. Catherine.
S. MARIA IN CLASSE, SACRISTY. Resurrection of Lazarus.

Rimini. MUNICIPIO. SS. Sebastian, Lawrence, and Jerome.

Rome. VILLA ALBANI. Lunette: Dead Christ and two Angels.

Scotland. LINLATHEN (NEAR DUNDEE), MR. DAVID ERSKINE. Baptism, with dead Christ and Angels in lunette.
NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN. Crucifixion.

Strasburg. UNIVERSITY GALLERY, 259. Madonna.
263. Madonna and St. Catherine.

Verona. Dead Christ, Magdalen, and Joseph of Arimathea.

Viadana (near Cremona). S. MARTINO. Madonna with SS. Sebastian, Roch, and Francis, and the Baptist.

Vienna. PRINCE LIECHTENSTEIN. St. (?) Clare.
BARON TUCHER. SS. Catherine and Justina.

Weimar. GOETHE'S HOUSE. Christ bearing Cross (copied from the Giorgione belonging to Mrs. Gardner of Boston).

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Antwerp. Musée: Simone Martini.

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Apiro (near Cingoli, March of Ancona). S. Francesco: Alegretto Nuzi.

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Bourges. Musée: Balducci.
Bracciano (near Rome). Castle: Peruzzi.
Brant Broughton (Lincolnshire). Rev. A. F. Sutton: Fungai, Matteo da Gualdo, Taddeo di Bartolo.
Brescia. Galleria Martinengo: Palmezzano.
Galleria Tosio: Raphael.
Brooklyn (U. S. A.). Art Institute: Sano di Pietro.
Brussels. Musée: Antoniazzo.
Budapest. Bartolo di Fredi, Bartolommeo della Gatta, Benvenuto di Giovanni, Bernardino di Mariotto, Bertucci, Boccatis, Cozzarelli, Duccio, Eusebio di San Giorgio, Fiorenzo di Lorenzo, Fungai, Giovanni di Paolo, Giulio Romano, Ambrogio Lorenzetti, Niccolò da Foligno, Pacchia, Palmezzano, Raphael, Sano di Pietro, Sassetta, Taddeo di Bartolo.
Herr Sandor Lederer: Beccafumi.
Bulciago (Prov. di Como). Parish Church: Palmezzano.
Buonconvento (Senese). Misericordia: Cozzarelli, Pietro di Domenico.

Buonconvento (*Con.*). Opera di SS. Pietro e Paolo: Girolamo di Benvenuto, Matteo di Giovanni, Pacchiarotto, Sano di Pietro, Taddeo di Bartolo.

Burleigh. Marquess of Exeter: Brescianino.

Caen. Musée: Lorenzo da Sanseverino the Younger, Mezzastris, Perugino, Lo Spagna.

Cagli (near Urbino.) S. Domenico: Giovanni Santi.

Caldarola (Marches). Madonna del Monte: Lorenzo da Sanseverino the Younger.

Cambridge. Fitzwilliam Museum: Andrea di Niccolò, Neroccio, Pintoricchio, Simone Martini, Andrea Vanni.

Cambridge (U. S. A.). Fogg Museum: Antoniazzo, Benvenuto di Giovanni, Matteo di Giovanni, Niccolò da Foligno.

Camerino (Marches). Pinacoteca: Bernardino di Mariotto, Girolamo di Giovanni da Camerino.

Bishop's Palace: Niccolò da Foligno.

Capistrano (Abruzzi). S. Francesco: Sano di Pietro.

Capua. Museo: Antoniazzo.

Duomo: Antoniazzo.

Casate Nuovo (Prov. di Como). Parish Church: Palmezzano.

Casole (near Volterra). Collegiata: Andrea di Niccolò, Pacchia.

Cassel. Antoniazzo, Signorelli.

Castelnuovo Berardenga (Senese). Signor A. Mucci: Giovanni di Paolo.

Castiglione d'Orcia (near Siena). S. Maria Maddalena: Lippo Memmi, Vecchietta.

S. Simeone: Bartolo di Fredi, Giovanni di Paolo.

S. Stefano: Pietro Lorenzetti.

Castiglione Fiorentino. Pinacoteca: Bartolommeo della Gatta, Giovanni di Paolo, Signorelli.
Collegiata: Bartolommeo della Gatta.
S. Francesco: Bartolommeo della Gatta.
Cerqueto (near Perugia). Parish Church: Perugino.
Cesena. Museo Civico: Palmezzano.
Cetona (Senese). S. Francesco: Balducci, Benvenuto di Giovanni, Sano di Pietro.
Chalons-sur-Marne. Musée: Bernardino di Mariotto.
Chambéry. Musée: Fungai, Zaganelli.
Chantilly. Musée Condé: Bonfigli, Giovanni di Paolo, Perugino, Raphael, Sassetta, Zaganelli.
Chester. The Roscote, Heswell, Mr. T. Brocklebank: Fei, Palmezzano.
Chêverny (Loire-et-Cher). Château de Beaumont, Comte de Martel: Sassetta.
Chicago. Mr. H. Ryerson: Perugino.
Chiusdino (Senese). Municipio: Sassetta.
Chiusi. Duomo: Fungai, Peruzzi, Sano di Pietro.
Chiusure (above Monte Oliveto Maggiore, near Siena). Canonica di S. Michele: Giovanni di Paolo.
Cingoli (March of Ancona). S. Esuperanzio: Lorenzo da Sanseverino the Younger.
Città di Castello. Pinacoteca: Eusebio di San Giorgio, Pier dei Franceschi, Signorelli.
Cav. Magherini Graziani: Antoniazzo, Manni.
Città della Pieve (near Chiusi). Duomo: Manni, Perugino.
S. Maria: Perugino.
S. Maria dei Bianchi: Perugino.
S. Pietro: Perugino.

Cleveland (U. S. A.). Holden Collection: Brescianino, Lorenzo da Sanseverino the Younger.

Coldellanoce (near Sassoferrato). Parish Church: Matteo da Gualdo.

Colle Aprico (near Nocera, Umbria). Shrine: Matteo da Gualdo.

Colle di Val d'Elsa. S. Agostino: Taddeo di Bartolo.
Conservatorio di S. Pietro: Giovanni di Paolo.
Tabernacle in Via XX Settembre: Pietro di Domenico.

Colmar. Lorenzo da Sanseverino the Younger.

Cologne. Balducci, Fungai, Manni, Matteo di Giovanni, Lippo Memmi.

Compiègne. Musée Vivenel: Giovanni di Paolo, Manni, Niccolò da Foligno.

Coniston (Lancashire). Brantwood, Mr. Arthur Severn: Matteo di Giovanni, Neroccio.

Copenhagen. Thorwaldsen Museum: Taddeo di Bartolo.

Corciano (near Perugia). S. Maria: Bonfigli, Perugino.

Corsano (near Siena). Parish Church: Matteo di Giovanni.

Cortona. S. Domenico: Bartolommeo della Gatta, Signorelli.
Duomo: Pietro Lorenzetti, Signorelli.
Gesù: Sassetta, Signorelli.
S. Marco: Pietro Lorenzetti.
S. Niccolò: Signorelli.

Cracow. Czartoryski Museum: Neroccio, Raphael, Taddeo di Bartolo.
Count Sigismund Puslowski: Palmezzano.

Cremona. S. Agostino: Perugino.

Cusona (Senese). Parish Church: Bartolo di Fredi.
Deruta (near Perugia). Pinacoteca: Niccolò da Foligno.
Confraternitâ di S. Antonio: Fiorenzo di Lorenzo, Niccolò da Foligno.
S. Francesco: Eusebio di San Giorgio, Fiorenzo di Lorenzo.
Detroit (U. S. A.). Art Gallery: Alegretto Nuzi.
Dijon. Musée, Collection Maciet: Alegretto Nuzi, Palmezzano, Sassetta.
Dresden. Balducci, Genga, Giovanni di Paolo, Girolamo di Benvenuto, Giulio Romano, Matteo da Gualdo, Pacchia, Peruzzi, Pintoricchio, Raphael, Sano di Pietro.
Dublin. National Gallery: Palmezzano, Signorelli, Zaganelli.
Dulwich. Raphael.
Eggi (near Spoleto). S. Giovanni Battista: Lo Spagna.
Englewood (New Jersey, U. S. A.). Mr. Daniel Fellowes Platt: Cozzarelli, Domenico di Bartolo, Palmezzano, Sassetta, Lo Spagna, Taddeo di Bartolo.
Epsom. Mr. Hayling: Andrea Vanni.
Fabriano. Municipio: Alegretto Nuzi.
Casa Fornari: Alegretto Nuzi, Gentile da Fabriano.
S. Agostino: Alegretto Nuzi.
Duomo: Alegretto Nuzi.
S. Lucia: Alegretto Nuzi.
La Bastia (near Fabriano), Parish Church: Bernardino di Mariotto.
Faenza Pinacoteca: Bertucci, Palmezzano, Scaletti, Zaganelli.
Fano. S. Croce: Giovanni Santi.

Fano (*Con.*). S. Maria Nuova: Perugino, Giovanni Santi.

Fermo. Biblioteca: Antoniazzo.
S. Pietro: Lorenzo da Sanseverino the Younger.

Ferrara. Palazzo Diamante: Zaganelli.
Massari-Zavaglia Collection: Zaganelli.

Florence. Academy. Gentile da Fabriano, Ambrogio and Pietro Lorenzetti, Pacchiarotto, Perugino, Signorelli.
Bargello: Giovanni di Paolo.
Pitti: Beccafumi, Fiorenzo di Lorenzo, Genga, Perugino, Raphael, Signorelli, Lo Spagna.
Uffizi: Antoniazzo, Beccafumi, Brescianino, Caporali, Genga, Gentile da Fabriano, Giovanni di Paolo, Giulio Romano, Pietro Lorenzetti, Melozzo da Forlì, Lippo Memmi, Neroccio, Palmezzano, Perugino, Pier dei Franceschi, Raphael, Signorelli, Simone Martini, Vecchietta.
Cenacolo di Foligno: Perugino.
Corsini Gallery: Palmezzano, Signorelli.
Mr. B. Berenson: Balducci, Boccatis, Brescianino, Cozzarrelli, Fungai, Gentile da Fabriano, Matteo di Giovanni, Matteo da Gualdo, Neroccio, Sassetta, Simone Martini, Taddeo di Bartolo, Andrea Vanni.
Mr. H. W. Cannon, Villa Doccia: Sano di Pietro.
Cav. Corsi (Via Valfonda): Giovanni Francesco da Rimini.

Florence (*Con.*). Madame Finali, Villa Landau: Taddeo di Bartolo.
Marchese Ippolito Ginori: Bertucci.
Mr. Herbert P. Horne: Beccafumi, Caporali, Girolamo di Benvenuto, Pietro Lorenzetti, Matteo di Giovanni, Neroccio, Sassetta.
Mr. Charles Loeser: Sano di Pietro.
Palazzo Martelli: Beccafumi, Benvenuto di Giovanni.
Conte Fernando dei Nobili: Pacchiarotto.
Conte Serristori: Cozzarelli, Pietro Lorenzetti, Neroccio, Pacchiarotto,
Marchese Max. Strozzi: Giovanni Francesco da Rimini.
Conte Torrigiani: Beccafumi.
SS. Annunziata: Perugino.
S. Croce, Refectory: Brescianino.
Cappella Medicea: Perugino.
S. Lucia: Pietro Lorenzetti.
S. M. Maddalena dei Pazzi (entrance Via della Colonna): Perugino.
S. Spirito: Perugino.

Foiano (near **Arezzo**). Collegiata: Signorelli.

Foligno. Pinacoteca: Mezzastris.
Palazzo dei Trinci: Ottaviano Nelli.
S. Anna: Mezzastris.
SS. Annunziata: Perugino.
S. Bartolommeo: Niccolò da Foligno.
Duomo: Niccolò da Foligno.
S. Giacomo: Mezzastris.
S. Lucia: Mezzastris.
Maestà Bella (near Villa Carpello): Mezzastris.

Foligno (*Con.*). S. Maria in Campis: Mezzastris Niccolò, da Foligno.
S. Maria infra Portis: Mezzastris, Niccolò da Foligno
S. Niccolò: Niccolò da Foligno.
Fondi (near Terracina). Parish Church: Antoniazzo.
Forlì. Pinacoteca: Melozzo da Forlì, Palmezzano, Zaganelli.
SS. Biagio e Girolamo: Palmezzano.
S. Mercuriale: Palmezzano.
Frankfort a./M. Städelinstitut: Fei, Fiorenzo di Lorenzo, Girolamo di Benvenuto, Manni, Neroccio, Perugino, Andrea Vanni.
Frome (Somerset). Mells Park, Lady Horner: Giovanni di Paolo, Lorenzo da Sanseverino the Younger, Matteo di Giovanni, Sassetta, Lo Spagna.
Frontignano (near Murlo, Senese). Parish Church: Sano di Pietro.
Gavelli (near Spoleto). S. Michele Arcangelo: Lo Spagna.
Caso (near Gavelli), S. Cristina: Lo Spagna.
Gazzada (near Varese). Nob. Guido Cagnola: Palmezzano.
Genoa. Accademia di Belle Arti: Pierin del Vaga.
Palazzo Doria: Pierin del Vaga.
Signor Ulrich Jaeger: Pietro Lorenzetti, Pintoricchio.
S. Maria di Consolazione: Pierin del Vaga.
S. Stefano: Giulio Romano.
Ginestreto (near Siena). Parish Church: Benvenuto di Giovanni, Taddeo di Bartolo.

Glasgow. Corporation Galleries: Brescianino.
Gloucester. Highnam Court, Sir Hubert Parry: Antoniazzo, Eusebio di San Giorgio, Manni, Lippo Memmi, Pacchia, Pacchiarotto.
Gotha. Girolamo di Benvenuto.
Göttingen. University Gallery: Benvenuto di Giovanni, Matteo di Giovanni, Pintoricchio, Sano di Pietro, Taddeo di Bartolo.
Gradara (near Pesaro). Municipio: Giovanni Santi.
Grenoble. Musée: Palmezzano, Perugino, Taddeo di Bartolo.
Grittleton (Wilts). Sir Audrey D. Neeld: Pierin del Vaga.
Grosseto. Duomo: Benvenuto di Giovanni, Fungai, Pietro Lorenzetti, Matteo di Giovanni, Sassetta.
Gualdo-Tadino. Municipio: Matteo da Gualdo, Niccolò da Foligno, Sano di Pietro.
Duomo: Bernardino di Mariotto, Girolamo di Giovanni da Camerino, Niccolò da Foligno.
S. Francesco: Matteo da Gualdo.
S. Maria: Matteo da Gualdo.
Guardiagrele (Abruzzi). Duomo: Andrea de Licio.
Gubbio. Pinacoteca: Balducci.
S. Agostino: Ottaviano Nelli.
S. Maria Nuova: Boccatis, Ottaviano Nelli.
(*Cf.* also San Pellegrino and Sigillo).
Hamburg. Weber Collection: Beccafumi, Palmezzano.
Hanover. Kestner Museum: Fei, Fiorenzo di Lorenzo, Giovanni Francesco da

Hanover (*Con.*). Rimini, Giovanni di Paolo, Peruzzi, Taddeo di Bartolo.
PROVINZIALMUSEUM: Perugino.
Hatfield. WARREN WOOD, MR. CHARLES BUTLER: Antoniazzo, Pacchia.
Horsmonden (Kent). CAPEL MANOR, MRS. AUSTEN: Caporali.
Isola, Badia di (near Siena). Sano di Pietro, Taddeo di Bartolo, Vecchietta.
Isola Maggiore (Lake of Trasimene). S. ANGELO: Caporali.
S. FRANCESCO: Sano di Pietro.
Karlsruhe. Benvenuto di Giovanni, Niccolò da Foligno, Palmezzano.
Leghorn. SIGNOR GIULIO TORTOLINI: Beccafumi.
MONTE NERO: Andrea Vanni.
Leipzig. Pintoricchio.
Le Mans. MUSÉE: Bartolommeo della Gatta, Giovanni Francesco da Rimini, Pietro Lorenzetti, Pacchiarotto, Taddeo di Bartolo, Zaganelli.
Le Puy. MUSÉE CROZATIER. Taddeo di Bartolo.
Lewes. LEWES HOUSE, MR. E. P. WARREN: Antoniazzo.
Liechtenstein (Austria). PRINCE LIECHTENSTEIN: Bartolo di Fredi, Lippo Memmi.
Lille. MUSÉE: Antoniazzo, Cozzarelli, Matteo di Giovanni, Zaganelli.
Lisbon. Raphael.
Liverpool. WALKER ART GALLERY: Balducci, Fiorenzo di Lorenzo, Giovanni Francesco da Rimini, Ambrogio Lorenzetti, Palmezzano, Simone Martini, Vecchietta.

Locko Park (near Derby). Mr. Drury-Lowe: Brescianino, Pietro di Domenico, Sassetta.

London. National Gallery: Beccafumi, Benvenuto di Giovanni, Bertucci, Bonfigli, Duccio, Francesco di Giorgio, Fungai, Genga, Giovanni Francesco da Rimini, Giulio Romano, Ambrogio Lorenzetti, Lorenzo da Sanseverino the Younger, Manni, Matteo di Giovanni, Niccolò da Foligno, Pacchia, Pacchiarotto, Palmezzano, Perugino, Peruzzi, Pier dei Franceschi, Pintoricchio, Raphael, Giovanni Santi, Sassetta, Signorelli, Lo Spagna.

Hertford House: Beccafumi, Benvenuto di Giovanni, Fei, Lo Spagna.

Victoria and Albert Museum: Bartolo di Fredi, Beccafumi, Raphael.

H. M. the King, Buckingham Palace: Duccio, Gentile da Fabriano, Sano di Pietro.

Lord Aldenham: Bertucci.

Mr. Robert Benson: Antoniazzo, Beccafumi, Duccio, Giovanni di Paolo, Lippo Memmi, Signorelli.

Baron Boxall: Brescianino.

Mr. Brinsley Marlay: Pintoricchio.

Lady Burne Jones: Sano di Pietro.

Mr. Charles Butler: Antoniazzo, Cozzarelli, Francesco di Giorgio, Matteo di Giovanni, Neroccio, Pacchiarotto Sano di Pietro.

Sir William Martin Conway: Pacchia, Zaganelli.

London (*Con.*). Mr. Wyndham Cook: Francesco di Giorgio.
Mr. H. Reginald Corbett: Zaganelli.
Earl Crawford: Balducci, Duccio, Signorelli.
Earl of Ellesmere, Bridgewater House: Giulio Romano, Peruzzi, Pierin del Vaga, Raphael.
Lady Selina Hervey: Manni.
Col. G. L. Holford, Dorchester House: Zaganelli.
Lady Horner: Beccafumi.
Sir Henry Howorth: Genga.
Sir Herbert Jekyll: Pacchia.
Sir Kenneth Muir Mackenzie: Bartolo di Fredi, Brescianino, Domenico di Bartolo, Pacchiarotto, Perugino, Peruzzi, Signorelli, Zaganelli.
Mr. Ludwig Mond: Genga, Giovanni di Paolo, Matteo di Giovanni, Peruzzi, Raphael, Signorelli, Lo Spagna.
Mr. Pierpont Morgan: Giovanni di Paolo, Raphael.
Mr. Fairfax Murray: Cozzarelli, Pietro Lorenzetti.
Marquess of Northampton: Pierin del Vaga.
Earl of Northbrook: Raphael, Pierin del Vaga.
Earl of Plymouth: Raphael.
Sir J. C. Robinson: Lo Spagna.
Mr. George Salting: Beccafumi, Benvenuto di Giovanni, Fiorenzo di Lorenzo.
Mr. F. E. Sidney: Girolamo di Benvenuto.

London (*Con.*). Duke of Sutherland, Stafford House: Lo Spagna.
Mr. Henry Yates Thompson: Giovanni di Paolo, Perugino.
Mr. Henry Wagner: Caporali, Fungai.
Mr. F. A. White: Perugino.
Longleat (Warminster). Marquess of Bath: Bernardino di Mariotto.
Loreto (Marches). Casa Santa: Melozzo da Forli, Palmezzano, Signorelli.
Lovere (Lago d'Iseo). Galleria Tadini: Palmezzano.
Lucardo (above Certaldo). Parish Church: Balducci.
Lucca. Pinacoteca: Beccafumi.
Lucignano (Val di Chiana). S. Francesco: Bartolo di Fredi, Fungai, Signorelli.
Lyons. Musée: Perugino.
M. Edouard Aynard: Antoniazzo, Giovanni di Paolo, Pintoricchio.
Macerata (March of Ancona). Biblioteca: Alegretto Nuzi, Lorenzo Salimbeni.
Madrid. Prado: Giulio Romano, Raphael, Pierin del Vaga.
Mantua. Castello: Giulio Romano, Zaganelli.
Palazzo del Te: Giulio Romano.
Marseilles. Musée: Perugino.
Massa Marittima (Maremma). Municipio: Ambrogio Lorenzetti.
S. Agostino: Fungai.
Duomo: Sano di Pietro.
Matelica. Museo Piersanti: Bernardino di Mariotto, Brescianino.
Confraternità di S. Angelo: Lorenzo da Sanseverino the Younger.
S. Francesco: Eusebio di San Giorgio, Palmezzano.
S. Giovanni: Eusebio di San Giorgio.

Matelica. (*Con.*) Spedale, Chapel: Lorenzo da Sanseverino the Younger.
S. Teresa: Lorenzo da Sanseverino the Younger.

Meiningen. Grand Ducal Palace: Matteo di Giovanni, Neroccio, Palmezzano, Perugino, Signorelli.

Milan. Ambrosiana, Library: Simone Martini.
Borromeo Gallery: Pintoricchio, Zaganelli.
Brera: Bartolo di Fredi, Cozzarelli, Genga, Gentile da Fabriano, Niccolò da Foligno, Palmezzano, Pier dei Franceschi, Raphael, Giovanni Santi, Signorelli, Zaganelli.
Poldi-Pezzoli: Alegretto Nuzi, Fungai, Girolamo Giovanni da Camerino, Pietro Lorenzetti, Palmezzano, Pier dei Franceschi, Lo Spagna.
Nob. Guido Cagnola: Brescianino, Fungai, Matteo di Giovanni, Neroccio.
Comm. Benigno Crespi: Balducci, Sassetta.
Marchese Fassati: Peruzzi.
Cav. Aldo Noseda: Neroccio.
Conte Sormani: Zaganelli.
Prince Trivulzio: Sano di Pietro, Sassetta.

Modena. Pinacoteca: Giovanni di Paolo.

Mombello (near Milan). Prince Pio di Savoia: Pintoricchio.

Montalcino (Senese). Municipio: Bartolo di Fredi, Benvenuto di Giovanni, Girolamo di Benvenuto, Sano di Pietro.
Signor Giovanni Cresta: Sano di Pietro.

Montalcino (*Con.*). Signor Camillo Galassi: Bartolo di Fredi.
Hospital: Bartolo di Fredi.
Seminario: Bartolo di Fredi, Sano di Pietro.
S. Agostino: Bartolo di Fredi.
Misericordia: Bartolo di Fredi.
Nativitâ: Girolamo di Benvenuto.
Osservanza: Sano di Pietro.
Montecchio (Senese). S. Andrea: Andrea di Niccolò.
Montechiarugolo sull'Enza (near Parma). Castello: Zaganelli.
Montechiello (near Pienza). Parish Church: Pietro Lorenzetti.
Montefalco. Pinacoteca (S. Francesco): Antoniazzo, Mezzastris, Niccolò da Foligno, Perugino.
Marchesa Céline Cappelli: Lo Spagna.
Monte Fiorentino (Duchy of Urbino). Giovanni Santi.
Montefollonico (near Pienza). S. Sigismondo: Lippo Memmi, Neroccio.
Chiesa dell' Opera del Triano: Cozzarelli.
Montefortino (Marches). Municipio: Antoniazzo, Perugino.
Montemerano (Southern Maremma). S. Giorgio: Fungai.
Monte Oliveto Maggiore (near Siena). Neroccio, Signorelli.
Montepescali (near Grosseto). Upper Church: Matteo di Giovanni.
Montepulciano. Municipio: Bartolo di Fredi, Girolamo di Benvenuto, Pacchia.
Duomo: Taddeo di Bartolo.
S. Lucia: Signorelli.

Monterchio (near Borgo Sansepolcro). Chapel of Cemetery: Pier dei Franceschi.

Monteriggione (near Siena). SS. Marcellino Pietro ed Erasmo a Uopini: Sano di Pietro.

Monte San Martino (Marches). Municipio: Girolamo di Giovanni da Camerino.
S. Maria del Pozzo: Girolamo di Giovanni da Camerino.

Montesansovino (near Arezzo). S. Chiara: Cozzarelli.

Montisi (Senese). Pieve dell' Annunziazione: Neroccio.

Montpellier. Musée: Balducci, Brescianino, Sassetta.

Morra (Umbria). S. Crescenziano: Signorelli.

Moulins. Musée: Benvenuto di Giovanni, Lorenzo da Sanseverino the Younger.

Munich. Alte Pinakotek: Beccafumi, Bonfigli, Brescianino, Giulio Romano, Matteo di Giovanni, Lippo Memmi, Neroccio, Pacchia, Palmezzano, Perugino, Peruzzi, Raphael, Signorelli.

Münster i./W. Kunstverein: Pietro Lorenzetti, Peruzzi, Taddeo di Bartolo, Zaganelli.

Murlo (Senese). Pieve di Carli: Benvenuto di Giovanni.

Nancy. Musée: Perugino, Taddeo di Bartolo.

Nantes. Musée: Brescianino, Fiorenzo di Lorenzo, Genga, Perugino, Sano di Pietro, Taddeo di Bartolo, Andrea Vanni.

Naples. Museo: Antoniazzo, Brescianino, Eusebio di San Giorgio, Giovanni di Paolo, Giulio Romano, Matteo di Giovanni, Lippo Memmi, Pintoricchio, Raphael, Taddeo di Bartolo, Zaganelli.
S. Angelo: Giovanni di Paolo.

Naples (*Con.*). Duomo: Fei.
S. Lorenzo: Simone Martini.
S. Paolo Maggiore: Antoniazzo.
Narbonne. Musée: Pierin del Vaga.
Narni. Municipio: Lo Spagna.
Duomo: Vecchietta.
S. Francesco: Mezzastris.
S. Girolamo: Mezzastris.
Nasciano (near Gualdo). S. Maria: Matteo da Gualdo.
Nevers. Musée: Girolamo di Giovanni da Camerino.
New Haven (U. S. A.). Jarves Collection: Bartolo di Fredi, Benvenuto di Giovanni, Bertucci, Fiorenzo di Lorenzo, Gentile da Fabriano, Giovanni di Paolo, Girolamo di Benvenuto, Neroccio, Pacchia, Sano di Pietro, Sassetta, Signorelli, Simone Martini.
Newport (U. S. A.). The Reef, Mr. Theodore M. Davis: Antoniazzo, Gentile da Fabriano, Taddeo di Bartolo.
New York. Metropolitan Museum: Antoniazzo, Giovanni di Paolo.
Historical Society: Pier dei Franceschi.
Nocelleto (near Visso, Marches). Parish Church: Girolamo di Giovanni da Camerino.
Nocera Umbra. Duomo: Matteo da Gualdo, Niccolò da Foligno.
S. Francesco: Matteo da Gualdo.
Olantigh Towers (Wye). Mr. Erle Drax: Bertucci.
Oldenburg. Genga, Taddeo di Bartolo.
Orte. Duomo: Antoniazzo.
Ortignano (Casentino). S. Matteo: Pacchia.
Orvieto. Opera del Duomo: Lippo Memmi, Signorelli, Simone Martini.

Orvieto (*Con.*). DUOMO: Gentile da Fabriano, Lippo Memmi, Neroccio, Signorelli.
S. GIOVENALE: Bartolo di Fredi.
S. Rocco: Signorelli.

Oxford. CHRIST CHURCH LIBRARY: Balducci, Bartolo di Fredi, Bartolommeo della Gatta, Cozzarelli, Giovanni di Paolo, Sano di Pietro.
UNIVERSITY GALLERIES: Pintoricchio, Sano di Pietro, Taddeo di Bartolo.
MR. T. W. JACKSON: Pietro di Domenico.
MR. L. PEARSALL SMITH (Iffley): Perugino.

Padua. PINACOTECA: Palmezzano.

Paganico (between Siena and Grosseto). PARISH CHURCH: Andrea di Niccolò, Bartolo di Fredi.

Palazzo (near Assisi). COMPAGNIA DELLA BUONA MORTE: Matteo da Gualdo.

Palermo. BARON CHIARAMONTE BORDONARO: Bartolo di Fredi, Boccatis, Brescianino, Fei, Giovanni di Paolo, Girolamo di Benvenuto, Pietro Lorenzetti, Lippo Memmi, Sano di Pietro, Taddeo di Bartolo.
S. MARIA DELLA VOLTA: Brescianino.

Panicale (near Perugia). S. SEBASTIANO: Perugino.

Panshanger (Hertford). LADY COWPER: Beccafumi, Raphael.

Parcieux (near Trêvoux). LA GRANGE BLANCHE, M. HENRI CHALANDON: Antoniazzo, Bartolo di Fredi, Cozzarelli, Lippo Memmi, Zaganelli.

Paris. LOUVRE: Balducci, Bartolo di Fredi, Fei, Fiorenzo di Lorenzo, Francesco di Giorgio, Gentile da Fabriano, Gio-

Paris (*Con.*). vanni Francesco da Rimini, Giovanni di Paolo, Girolamo di Benvenuto, Giulio Romano, Manni, Matteo di Giovanni, Lippo Memmi, Niccolò da Foligno, Pacchia, Palmezzano, Perugino, Pintoricchio, Raphael, Sano di Pietro, Signorelli, Simone Martini, Lo Spagna, Taddeo di Bartolo, Zaganelli.

Musée des Arts Décoratifs: Palmezzano.

Musée Cluny: Cozzarelli, Fungai, Vecchietta.

Mme. Edouard André: Bernardino di Mariotto, Bertucci, Giovanni di Paolo, Manni, Signorelli.

Mme. Chabrières Arlès: Benvenuto di Giovanni, Matteo di Giovanni.

M. Camille Benoit: Giovanni di Paolo, Neroccio.

M. Léon Bonnat: Bonfigli, Simone Martini.

Dr. Carvalho: Giovanni di Paolo.

M. Georges Chalandon: Bartolo di Fredi, Francesco di Giorgio, Neroccio, Sano di Pietro, Sassetta, Taddeo di Bartolo.

M. Jean Dollfus: Benvenuto di Giovanni, Giovanni Francesco da Rimini, Sano di Pietro.

M. Gustave Dreyfus: Bernardino di Mariotto, Neroccio.

M. Flameng: Eusebio di San Giorgio.

M. Edouard Foulc: Bernardino di Mariotto.

Paris (*Con.*). M. Henri Heugel: Gentile da Fabriano, Giovanni di Paolo, Palmezzano.
M. R. Koechlin: Neroccio.
M. Martin Le Roy: Bartolo di Fredi, Boccatis, Giovanni di Paolo, Neroccio, Sassetta.
Baron Schickler: Pintoricchio.
M. Joseph Spiridon: Benvenuto di Giovanni, Fiorenzo di Lorenzo.
St. Gervais: Perugino.

Parma. Pinacoteca: Cozzarelli, Fei, Giovanni di Paolo, Giulio Romano.
SS. Annunziata: Zaganelli.

Passignano (near Perugia). Madonna dell' Olivo: Caporali.

Pausula (March of Ancona). S. Francesco: Lorenzo da Sanseverino the Younger, Sassetta.

Pavia. Certosa: Perugino.

Percena (near Buonconvento, Senese). Parish Church: Matteo di Giovanni.

Pêrigueux. Musée: Matteo da Gualdo.

Perugia. Pinacoteca: Antoniazzo, Bartolo di Fredi, Benvenuto di Giovanni, Bernardino di Mariotto, Boccatis, Bonfigli, Caporali, Domenico di Bartolo, Duccio, Eusebio di San Giorgio, Fei, Fiorenzo di Lorenzo, Gentile da Fabriano, Giovanni Francesco da Rimini, Manni, Matteo da Gualdo, Niccolò da Foligno, Perugino, Pier dei Franceschi, Pintoricchio, Lo Spagna, Taddeo di Bartolo.
Cambio: Manni, Perugino.
Municipio: Pintoricchio.
Villa Maravelli: Pintoricchio.

Perugia (*Con.*). Mons. Nazzareno Mazzolini: Fiorenzo di Lorenzo.
Conte Rossi Scotti: Pintoricchio.
S. Agnese (Monastero): Eusebio di San Giorgio, Perugino.
Le Colombe (Monastero): Fiorenzo di Lorenzo.
Duomo: Bernardino di Mariotto, Fiorenzo di Lorenzo, Manni, Signorelli.
S. Fiorenzo: Bonfigli.
S. Maria Nuova: Bonfigli.
Convento del Pianto: Eusebio di San Giorgio.
S. Pietro: Bonfigli, Eusebio di San Giorgio, Manni, Perugino.
S. Severo: Perugino, Raphael.

Pesaro. Pinacoteca: Giovanni Francesco da Rimini, Zaganelli.
Villa Albani: Genga.

Petroio (Senese). S. Andrea: Cozzarelli.
SS. Pietro e Paolo: Taddeo di Bartolo.

Philadelphia. Mr. John G. Johnson: Antoniazzo, Bartolo di Fredi, Cozzarelli, Domenico di Bartolo, Fiorenzo di Lorenzo, Giovanni di Paolo, Matteo di Giovanni, Palmezzano, Sano di Pietro, Signorelli, Lo Spagna, Taddeo di Bartolo.
Mr. Peter Widener, Elkins Park: Benvenuto di Giovanni.

Pienza. Museo: Bartolo di Fredi, Giovanni di Paolo, Matteo di Giovanni, Sano di Pietro, Sassetta, Vecchietta.
Palazzo Pretorio: Vecchietta.
Don Carlo Mili: Cozzarelli.
Duomo: Matteo di Giovanni, Sano di Pietro, Vecchietta.

Pienza (*Con.*). S. Francesco: Bartolo di Fredi.
Spedaletto (near Pienza): Vecchietta.
Pietralunga (near Umbertide). Parish Church: Ottaviano Nelli.
Pieve del Poggio alle Mure (Com. di Montalcino). Benvenuto di Giovanni.
Pioraco (near Camerino, Marches). S. Maria del Seppio: Boccatis.
Pisa. Museo Civico: Bartolo di Fredi, Gentile da Fabriano, Simone Martini, Taddeo di Bartolo.
Seminario: Simone Martini.
Palazzo Mediceo, Signor Roberto Schiff: Lorenzo Salimbeni.
Campo Santo: Unknown Follower of the Lorenzetti.
Duomo: Beccafumi, Pierin del Vaga.
S. Martino: Taddeo di Bartolo.
S. Matteo: Pierin del Vaga.
S. Michele in Borgo: Taddeo di Bartolo.
Pitigliano (Prov. di Grosseto). Duomo: Cozzarelli.
Pollenza (Marches). S. Francesco: Lorenzo da Sanseverino the Younger.
Rapolano (Senese). Pievania delle Sere, Signor Mazzi: Ambrogio Lorenzetti, Neroccio.
Ravenna. Pinacoteca: Matteo di Giovanni, Niccolò da Foligno, Palmezzano, Zaganelli.
Archbishop's Palace: Palmezzano.
S. Girolamo: Zaganelli.
S. Maria in Classe: Zaganelli.
Reigate. The Priory, Mr. Somers Somerset: Fungai.
Richmond (Surrey). Sir Frederick Cook: Alegretto

Richmond (*Con.*). Nuzi, Benvenuto di Giovanni, Bernardino di Mariotto, Fei, Francesco di Giorgio, Fungai, Giovanni Francesco da Rimini, Raphael, Signorelli Pierin del Vaga.

Rieti. Museo Civico: Antoniazzo.

Rimini. Municipio: Zaganelli.
S. Francesco: Pier dei Franceschi.

Rocca d'Orcia, *cf.* Castiglione d'Orcia.

Rodez. Musée: Bartolo di Fredi.

Rome. Castle of Sant' Angelo: Pintoricchio, Pierin del Vaga.
Barberini Gallery: Antoniazzo, Beccafumi, Giulio Romano.
Borghese Gallery: Brescianino, Fiorenzo di Lorenzo, Girolamo di Benvenuto, Giulio Romano, Lippo Memmi, Pacchia, Peruzzi, Raphael, Pierin del Vaga.
Capitoline Gallery: Giulio Romano, Peruzzi, Pintoricchio, Lo Spagna.
Colonna Gallery: Niccolò da Foligno, Giovanni Santi, Lo Spagna.
Corsini Gallery: Antoniazzo, Girolamo di Benvenuto, Lorenzo da Sanseverino the Younger, Niccolò da Foligno, Palmezzano, Peruzzi.
Doria Gallery: Antoniazzo, Beccafumi, Giovanni di Paolo, Raphael.
Farnesina Villa: Giulio Romano, Peruzzi, Raphael.
Lateran Gallery (now joined to Vatican): Antoniazzo, Palmezzano, Raphael, Giovanni Santi, Lo Spagna.
Accademia di S. Luca: Eusebio di San Giorgio, Raphael.

Rome (*Con.*). Rospigliosi Gallery: Signorelli.
Vatican, Pinacoteca: Antoniazzo, Giulio Romano, Lorenzo Salimbeni, Melozzo da Forlì, Niccolò da Foligno, Perugino, Pintoricchio, Raphael, Lo Spagna.
Museo Cristiano: Alegretto Nuzi, Antoniazzo, Bartolo di Fredi, Benvenuto di Giovanni, Bernardino di Mariotto, Cozzarelli, Fei, Fiorenzo di Lorenzo, Gentile da Fabriano, Giovanni Francesco da Rimini, Giovanni di Paolo, Pietro Lorenzetti, Lorenzo da Sanseverino the Younger, Matteo di Giovanni, Lippo Memmi, Ottaviano Nelli, Pintoricchio, Sano di Pietro, Sassetta, Simone Martini, Taddeo di Bartolo.
Belvedere, Galleria delle Statue: Pintoricchio.
Borgia Apartments: Pintoricchio, Pierin del Vaga.
Stanza della Segnatura: Raphael, Pierin del Vaga.
Stanza dell' Eliodoro: Peruzzi, Raphael, Pierin del Vaga.
Stanza del Miracolo di Bolsena: Peruzzi, Raphael.
Stanza dell' Incendio: Perugino, Raphael.
Loggie: Raphael, Pierin del Vaga.
Sixtine Chapel: Bartolommeo della Gatta, Perugino, Pintoricchio, Signorelli.
Villa Albani: Niccolò da Foligno, Perugino, Peruzzi, Zaganelli.

Rome (*Con.*). Comm. Bernardo Blumenstihl: Giovanni Francesco da Rimini.
Prince Brancaccio: Fungai.
Prince Chigi: Peruzzi.
Prince Colonna: Bernardino di Mariotto, Lorenzo da Sanseverino the Younger, Pintoricchio.
Prince Doria: Beccafumi, Pietro di Domenico, Sano di Pietro, Lo Spagna.
Miss Harry Hertz: Bernardino di Mariotto, Giulio Romano.
Conte Alfonzo Castelli Mignanelli: Francesco di Giorgio, Sassetta.
Cav. Latanzio Marri Mignanelli: Beccafumi.
Donna Laura Minghetti: Pietro di Domenico.
Marchese Piero Misciatelli: Sano di Pietro.
Palazzo dei Penetenzieri: Pintoricchio.
Quirinal: Melozzo da Forlì.
Contessa Rasponi Spaletti: Pintoricchio.
Count Gregori Stroganoff: Bartolo di Fredi, Duccio, Pietro Lorenzetti, Palmezzano, Pintoricchio, Sano di Pietro, Simone Martini.
Collection Villamarina: Bartolommeo della Gatta.
Marchese Visconti Venosta: Beccafumi, Neroccio, Palmezzano, Pintoricchio, Lo Spagna.
Villa Wolkonski: Perugino.
Mr. Wurts: Girolamo di Giovanni da Camerino.

Rome (*Com.*). S. Agostino: Raphael.
Aracoeli: Pintoricchio.
S. Croce in Gerusalemme: Antoniazzo, Peruzzi.
S. Giovanni Laterano: Antoniazzo.
S. Lucia (Via delle Botteghe Oscure): Pietro Lorenzetti.
Madonna di Buonajuto: Antoniazzo.
S. Marco: Melozzo da Forlì.
S. Maria dell' Anima: Giulio Romano.
S. Maria sopra Minerva: Antoniazzo.
S. Maria della Pace: Peruzzi, Raphael.
S. Maria del Popolo: Pintoricchio.
S. Omobono: Antoniazzo.
S. Onofrio: Peruzzi.
Pantheon: Antoniazzo.
S. Paolo fuori le Mure: Antoniazzo.
St. Peter's: Melozzo da Forlì.
Grotte Vaticane: Antoniazzo.
S. Pietro in Montorio: Antoniazzo, Peruzzi.
S. Prassede: Giulio Romano.
S. Salvadore in Laura: Antoniazzo.
SS. Vito e Modesto: Antoniazzo.

Rosia (near Siena). Don Umberto Calvario: Cozzarelli.
Parish Church: Matteo di Giovanni.

Rouen. Musée: Manni, Palmezzano.

Rovigo. Pinacoteca: Lo Spagna.

S. Ansano in Dofana (near Siena). Pietro Lorenzetti, Peruzzi.

Sancasciano dei Bagni (Senese). Collegiata: Fungai.

San Galgano (Senese). Parish Church: Ambrogio and Pietro Lorenzetti.

San Gemignano. Municipio: Lippo Memmi, Pintoricchio, Taddeo di Bartolo.

San Gemignano (*Con.*). S. Agostino: Bartolo di Fredi, Lippo Memmi.
Collegiata: Bartolo di Fredi, Taddeo di Bartolo.
Monteoliveto: Bartolo di Fredi.
San Marino. Municipio: Niccolò da Foligno.
San Quirico in Val d'Orcia (Senese). Collegiata: Sano di Pietro.
San Pellegrino (near Gubbio). S. Pellegrino: Girolamo di Giovanni da Camerino.
San Severino (Marches). Pinacoteca: Bernardino di Mariotto, Giovanni di Paolo, Lorenzo Salimbeni, Lorenzo da Sanseverino the Younger, Niccolò da Foligno, Sassetta.
S. Domenico: Bernardino di Mariotto.
Duomo: Bernardino di Mariotto, Lorenzo Salimbeni, Pintoricchio.
S. Lorenzo Vecchio: Lorenzo Salimbeni, Lorenzo da Sanseverino the Younger.
Sarnano (Marches). Collegiata: Lorenzo da Sanseverino the Younger.
S. Maria in Piazza: Niccolò da Foligno.
Chiesa del Rosario: Girolamo di Giovanni da Camerino.
Sarteano (Val di Chiana). Signor Sestilio Barni: Andrea di Niccolò.
Collegiata: Pacchia.
S. Martino: Beccafumi.
Misericordia: Benvenuto di Giovanni.
Scotland. Balcarres House (Colinsburgh, Fife), Earl Crawford: Pietro di Domenico.
(Glasgow, under G.)
Gosford House (Longwiddry), Earl

Scotland (*Con.*). OF WEMYSS: Perugino, Sano di Pietro.

LANGTON (NEAR DUNS), HON. MRS. BAILLIE-HAMILTON: Brescianino, Giovanni Santi.

LINLATHEN (DUNDEE). MR. DAVID ERSKINE: Bertucci, Zaganelli.

NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN: Bertucci, Pacchia, Zaganelli.

POLLOCK HOUSE (POLLOCKSHAWS), SIR JOHN STIRLING-MAXWELL: Signorelli.

ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD: Pacchiarotto.

Sebenstein (Castle in Austria). PRINCE LIECHTENSTEIN: Taddeo di Bartolo.

Serrapetrona (Marches). PARISH CHURCH: Lorenzo da Sanseverino the Younger.

Siena. BELLE ARTI: Andrea di Niccolò, Balducci, Bartolo di Fredi, Beccafumi, Benvenuto di Giovanni, Brescianino, Cozzarelli, Domenico di Bartolo, Duccio, Fei, Francesco di Giorgio, Fungai, Genga, Giovanni di Paolo, Girolamo di Benvenuto, Ambrogio and Pietro Lorenzetti, Matteo di Giovanni, Lippo Memmi, Neroccio, Pacchia, Pacchiarotto, Peruzzi, Pietro di Domenico, Pintoricchio, Sano di Pietro, Sassetta, Taddeo di Bartolo, Andrea Vanni, Vecchietta.

R. ARCHIVIO DI STATO: Benvenuto di Giovanni, Cozzarelli, Francesco di Giorgio, Fungai, Giovanni di Paolo, Girolamo di Benvenuto, Ambrogio

Siena (*Con.*). Lorenzetti, Neroccio, Sano di Pietro, Sassetta, Vecchietta.
Arco delle Due Porte: Peruzzi.
Biblioteca Comunale: Giovanni di Paolo, Sano di Pietro.
House of S. Catherine: Fungai, Girolamo di Benvenuto.
Casa degli Esercizi (Via Sallustio Bandini), Chapel: Girolamo di Benvenuto.
Manicomio (Insane Asylum): Sano di Pietro.
Monte de' Paschi: Benvenuto di Giovanni.
Opera del Duomo: Balducci, Beccafumi, Brescianino, Duccio, Genga, Giovanni di Paolo, Ambrogio and Pietro Lorenzetti, Matteo di Giovanni, Taddeo di Bartolo.
Palazzo Pubblico: Bartolo di Fredi, Beccafumi, Cozzarelli, Domenico di Bartolo, Francesco di Giorgio, Ambrogio Lorenzetti, Neroccio, Sano di Pietro, Simone Martini, Taddeo di Bartolo, Vecchietta.
Porta Ovile: Sano di Pietro.
Porta Romano: Sano di Pietro, Sassetta.
(Ricovero, *cf.* Madonna di Campansi.)
Istituto dei Sordimuti: Fungai.
Rifugio (Girls' School): Domenico di Bartolo, Pacchiarotto, Sano di Pietro.
Scuole Regie (near Baptistery): Beccafumi.
Spedale: Bartolo di Fredi, Beccafumi, Benvenuto di Giovanni, Cozzarelli, Domenico di Bartolo, Duccio, Gio-

Siena (*Con.*). vanni di Paolo, Pietro Lorenzetti, Sano di Pietro, Taddeo di Bartolo, Vecchietta.

Via delle Terme: Giovanni di Paolo.

Cav. Pilade Bandini: Girolamo di Benvenuto.

Nob. Girolamo Bargagli: Beccafumi.

Fratelli Barsini: Sano di Pietro.

Belcaro (Villa near Siena): Cozzarelli, Matteo di Giovanni, Peruzzi.

Signor Bichi-Ruspoli: Sano di Pietro.

Palazzo Bindi-Sergardi: Beccafumi.

Barone Marcello Sergardi Biringucci: Neroccio, Sano di Pietro.

Marchese Chigi-Zondadari: Cozzarelli, Fei.

Signor Bernardino Cinotto: Matteo di Giovanni.

Signor Carlo Cinughi: Sano di Pietro.

Nob. Carlo Giuggioli: Sano di Pietro.

Signora Giuseppina Liccioli: Matteo di Giovanni.

Palazzo Palmieri-Nuti: Benvenuto di Giovanni, Brescianino, Cozzarelli, Fungai, Giovanni di Paolo, Matteo di Giovanni, Pacchia, Pacchiarotto, Sano di Pietro, Vecchietta.

Palazzo Petrucci: Pintoricchio.

Conte Pietro Piccolomini: Sano di Pietro.

Conte Giuseppe Placidi: Cozzarelli, Girolamo di Benvenuto, Matteo di Giovanni.

Palazzo Pollini: Peruzzi.

Avv. Tommaso Ricci-Campana: Pacchia.

Fratelli Santini: Sano di Pietro.

Siena (*Con.*). Palazzo Saracini: Balducci, Bartolo di Fredi, Beccafumi, Brescianino, Duccio, Fei, Giovanni di Paolo, Neroccio, Pacchia, Sano di Pietro, Sassetta, Andrea Vanni, Vecchietta.
Nob. G. del Taia: Sano di Pietro.
Conte Tolomei: Matteo di Giovanni.
Fratelli Ugurgeri: Brescianino.
S. Agostino: Ambrogio Lorenzetti, Matteo di Giovanni, Perugino, Simone Martini.
S. Andrea: Giovanni di Paolo.
SS. Annunziata (Chiesa dello Spedale): Fei.
S. Ansano in Castelvecchio: Vecchietta.
S. Bartolommeo (Contrada dell' Istrice): Fei.
S. Bartolommeo (near Monistero di S. Eugenio): Giovanni di Paolo.
Battistero: Benvenuto di Giovanni, Vecchietta.
Confraternitâ di S. Bernardino (outside Porta Camollia): Fei.
Oratorio di S. Bernardino (beside S. Francesco) Brescianino, Pacchia, Sano di Pietro.
Carmine: Beccafumi, Fei, Girolamo di Benvenuto, Pacchia.
S. Cristofero: Pacchia, Sano di Pietro.
S. Domenico: Benvenuto di Giovanni, Fei, Francesco di Giorgio, Fungai, Giovanni di Paolo, Girolamo di Benvenuto, Matteo di Giovanni, Lippo Memmi, Sano di Pietro, Andrea Vanni.

Siena (*Con.*). S. Donato: Pacchia, Andrea Vanni.
Duomo: Balducci, Bartolo di Fredi, Beccafumi, Benvenuto di Giovanni, Cozzarelli, Domenico di Bartolo, Fei, Francesco di Giorgio, Matteo di Giovanni, Neroccio, Pacchia, Pacchiarotto, Peruzzi, Pintoricchio, Sano di Pietro, Vecchietta.
S. Eugenia: Matteo di Giovanni.
Monistero di S. Eugenio: Benvenuto di Giovanni, Duccio, Francesco di Giorgio, Fungai, Ambrogio Lorenzetti, Pacchia, Taddeo di Bartolo, Andrea Vanni.
Fontegiusta: Cozzarelli, Fungai, Girolamo di Benvenuto, Peruzzi.
S. Francesco: Andrea di Niccolò, Beccafumi, Giovanni di Paolo, Ambrogio and Pietro Lorenzetti, Taddeo di Bartolo, Andrea Vanni.
S. Gherardo (beside S. Francesco): Girolamo di Benvenuto, Taddeo di Bartolo.
(S. Giovanni, cf. Battistero).
S. Giovannino della Staffa (Pantaneto): Andrea Vanni.
S. Girolamo: Fungai, Pacchia, Sano di Pietro.
Le Grotte (near Siena): Fungai.
S. Lorenzo a Bolbiano: Brescianino.
Madonna di Campansi (Ricovero): Balducci, Beccafumi, Cozzarelli, Pietro di Domenico, Sano di Pietro.
Madonna delle Nevi: Matteo di Giovanni.
S. Martino: Bartolo di Fredi, Beccafumi.

Siena (*Con.*). S. Michele: Andrea Vanni.
Arciconfraternità della Misericordia (Via San Martino): Pacchia, Pacchiarotto.
S. Mustiola: Andrea di Niccolò.
Oratorio della Contrada dell' Oca: Pacchia.
Osservanza: Francesco di Giorgio, Girolamo di Benvenuto, Matteo di Giovanni, Sano di Pietro, Sassetta, Taddeo di Bartolo.
S. Pietro Ovile: Giovanni di Paolo, Pietro Lorenzetti, Matteo di Giovanni, Andrea Vanni.
Presbytery: Andrea Vanni.
S. Pietro alle Scale: Giovanni di Paolo, Ambrogio Lorenzetti, Sano di Pietro.
S. Sebastiano in Valle Piatta: Benvenuto di Giovanni, Cozzarelli, Matteo di Giovanni.
Servi: Fungai, Giovanni di Paolo, Pietro Lorenzetti, Matteo di Giovanni, Taddeo di Bartolo.
S. Spirito: Balducci, Beccafumi, Pacchia, Sano di Pietro, Andrea Vanni.
S. Stefano: Giovanni di Paolo, Andrea Vanni.
Confraternità della SS. Trinità: Neroccio, Sano di Pietro.
Visitazione (Contrada della Chiocciola): Brescianino.

Sigillo (near Gubbio). S. Maria della Circa: Matteo da Gualdo.

Sinalunga (Val di Chiana). S. Bernardino: Benvenuto di Giovanni, Cozzarelli, Sano di Pietro.

Sinalunga (*Con.*). S. Croce: Signorelli.
S. Lucia: Benvenuto di Giovanni.
Madonna delle Nevi: Benvenuto di Giovanni.
S. Martino: Pacchia.
Sinigaglia. S. Maria delle Grazie: Perugino, Pier dei Franceschi.
Spello. S. Andrea: Pintoricchio.
Collegiata: Perugino, Pintoricchio.
S. Girolamo: Mezzastris.
Spoleto. Municipio: Giovanni Francesco da Rimini, Lo Spagna.
Archbishop's Palace: Matteo da Gualdo.
S. Ansano: Lo Spagna.
Duomo: Pintoricchio.
S. Giacomo (near Spoleto): Lo Spagna.
Oratory close to Clitunno (near Spoleto): Lo Spagna.
Stockholm. Royal Museum: Cozzarelli, Pierin del Vaga.
St. Petersburg. Hermitage: Perugino, Raphael.
Count Bloudoff: Palmezzano.
Collection Botkine: Pintoricchio.
Collection Stroganoff: Gentile da Fabriano, Perugino.
Strasburg. University Gallery: Alegretto Nuzi, Beccafumi, Fungai, Genga, Giulio Romano, Zaganelli.
Subiaco. S. Francesco: Antoniazzo.
Terni. Pinacoteca: Antoniazzo, Niccolò da Foligno.
Tivoli. Municipio: Sano di Pietro.
S. Giovanni Evangelista: Antoniazzo.
Todi. Municipio: Lo Spagna.
Torrita (Val di Chiana). Madonna delle Nevi: Cozzarelli, Girolamo di Benvenuto.

Torrita (*Con.*). PROPOSITURA: Bartolo di Fredi, Benvenuto di Giovanni.
Toulouse. MUSÉE: Perugino.
Tours. MUSEE: Girolamo di Giovanni da Camerino, Niccolò da Foligno.
Trequanda (Val di Chiana). MADONNA DELLE NEVI: Cozzarelli.
PROPOSITURA: Giovanni di Paolo.
Trevi. MUNICIPIO: Lo Spagna.
S. MARIA DELLE LAGRIME: Perugino, Lo Spagna.
S. MARTINO: Mezzastris, Lo Spagna.
Turin. PINACOTECA: Balducci, Brescianino, Pacchia.
ACCADEMIA ALBERTINA: Brescianino.
Umbertide. S. CROCE: Signorelli.
S. MARIA DELLA PIETÂ: Eusebio di San Giorgio.
Urbino. DUCAL PALACE: Pier dei Franceschi, Giovanni Santi.
CASA DI RAFFAELLO: Giovanni Santi.
DUOMO: Pier dei Franceschi.
S. GIOVANNI: Lorenzo Salimbeni.
S. MARIA DEL LOMO: Ottaviano Nelli.
S. SPIRITO: Signorelli.
Utrecht. BISHOP'S PALACE: Francesco di Giorgio, Giovanni di Paolo, Sano di Pietro.
Valencia. MUSEUM: Pintoricchio.
Varallo. PINACOTECA: Sano di Pietro.
Venice. ACADEMY: Pier dei Franceschi.
CORRER MUSEUM: Palmezzano.
SEMINARIO: Beccafumi.
BARON GIORGIO FRANCHETTI: Girolamo di Benvenuto.

Vercelli. Museo Borgogna: Palmezzano.
Verona. Pinacoteca: Zaganelli.
Viadana (near Cremona). S. Martino: Zaganelli.
Vicenza. Pinacoteca: Fungai, Palmezzano.
Vienna. KK. Gemäldegallerie: Giulio Romano, Perugino, Raphael.
Academy: Bartolo di Fredi, Fiorenzo di Lorenzo, Palmezzano.
Herr Eugen von Miller Aicholz: Giovanni di Paolo, Andrea Vanni.
Faniteum (Ober St. Veit): Brescianino, Sano di Pietro.
Dr. A. Figdor: Giovanni di Paolo.
Count Lanckoronski: Balducci, Bartolo di Fredi, Fei, Giovanni di Paolo, Matteo di Giovanni, Palmezzano, Sano di Pietro, Taddeo di Bartolo.
Prince Liechtenstein: Palmezzano, Pierin del Vaga, Zaganelli.
Baron Tucher: Lo Spagna, Zaganelli.
Herr Carl Wittgenstein: Bernardino di Mariotto, Bertucci, Palmezzano, Sano di Pietro.
Visso (Prov. di Macerata, Marches). Collegiata: Lo Spagna.
Viterbo. Museo: Sano di Pietro.
Duomo: Benvenuto di Giovanni.
S. Maria della Verità: Lorenzo da Viterbo.
Volterra. Museo: Benvenuto di Giovanni, Signorelli, Taddeo di Bartolo.
Municipio: Signorelli.
Wantage (Berks). Lockinge House, Lady Wantage: Francesco di Giorgio, Perugino.

Weimar. Grand Ducal Palace: Perugino.
Goethe's House: Zaganelli.
Wimborne (Dorset). Canford Manor, Lord Wimborne: Palmezzano.
Zurich. Künstlerhaus: Brescianino.

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